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The Alliterations in Virgil's Aeneid with Special Reference to Books I-VI

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THE ALLITERATIONS IN VIRGIL'S AENEID

WITH SPECIAL REFERENCE TO BOOKS I-VI

by

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LIFE

Sister Mary Rosia Thoma was born in Memphis, Tennessee, July 31, 1898.

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CHAPTER I

INTRODUCTION

The purpose of this thesis is to analyze Virgil's profuse use of alliterations in the Aeneid. The study is important since Virgil has ever been regarded as a master of Latin style and word-imagery. The critics say that Virgil was born to write epic poetry. He was surrounded on all sides by aids to this end: his countrymen were an epic race, ever impressed with the dignity of their many traditions, and accustomed in early times to hear the glorious deeds of their worthy ancestors proclaimed at their banquets by the minstrels and bards. The crowning achievement in this effort of a race to put in epic verse its past history and its lofty ideals belongs to Virgil. He stands on the crest of the hill, extending his famous poetic lines to a world that through the ages has appreciated their beauty and their worth. The Aeneid, then, is poetry of a very high type, and in studying its pages we feel the magic power of Virgil's verse.

All languages have a tendency to emphasize an idea by some form of repetition. In Anglo-Saxon literature, alliteration is one of the chief ways of distinguishing poetry from verse. But the Latin language seems to

exceed any other in the profuse and varied use of alliteration. This recurrence of the same initial letter or sound of two or more words found within a verse is readily noted in the early Latin writers--in the works of Plautus, Terence, Ennius, Lucilius, and of Virgil.[1] It is impossible to read the earlier Latin poets, as well as Virgil, without seeing that they abound in repetitions of the same letter or sound, either intentionally introduced or unconsciously presenting themselves because of the constant habit.

Alliteration is a natural ornament of poetry. The ancients held that words were originally suggested by nature. Since Virgil depicts nature in all its varied aspects, it is but natural that he selects words whose sound aids to portray or to stress the meaning of his verses. This special type of alliteration is primarily used for a purpose and is not used merely as an adornment for the verses.

In comparing the style of Virgil with that of Lucretius, Sikes states that Virgil "hunted the letter," as did Lucretius, not only for the pure pleasure of rhyme, but because he discovered that the repetition of sound gave great significance to his expression.[2] His purpose, though, is very different from that of Lucretius. The older poet conceived the goal

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1 Tracy Peck, "Alliteration in Latin," Transactions and Proceedings of the American Philological Association, XV, July (1884), 58.

2 E. E. Sikes, Lucretius, (London: Cambridge University Press, 1936), 47.

of his system to be a philosophic quietism or resigned aloofness. No such retirement from the work of the world is in Virgil's view. Virgil's individuality emerges distinctly in any estimate of his relation to the poet, Lucretius. There is a primitive piety, partly Hesiodic, partly Italian, which would be anathema to Lucretius.[3]

In this thesis, a thorough study of the first six books of the Aeneid was made with regard to alliteration, to show the letters Virgil used very extensively, and those he used rarely—his purpose for so doing —and the management of his entire alliterative scheme. All types of alliteration were recorded and divided into groups, determined by the letter which repeatedly recurs, and the meaning and thought expressed in the respective verses.

In Latin, two-fold alliteration is very common and, in many instances, is purely accidental, since certain words of the same initial letter often naturally appear together. Such types too, were noted and studied, as well as the alliterations at the beginning and at the end of a verse. A very detailed study of the alliterations revealed the interwoven alliterative scheme of the Aeneid, and the archaistic forms and expressions used. In addition to the Aeneid, Virgil's major writings— the Eclogues and the Georgics were studied, for the purpose of comparisom.

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3 J. Wight Duff, A Literary History of Rome, (New York: Charles Scribner's Sons, 1928), pp. 448-449.

Virgil's purpose and objective in his manifold alliterations as found in the Aeneid is summarized in the concluding chapter.

The citations and translations were taken for the most part from the Loeb Classical Edition, by H. R. Fairclough. Abundant textual aids were obtained from the many libraries frequented, and from city and state libraries that graciously sent reference and research material from their circulating departments. An appendix shows much of the detail work, and a bibliography indicates the works which gave valuable information and help in this study.

CHAPTER II

THE PROBLEM OF ALLITERATION

The famous Aeneid--the subject of my study of alliteration--is an imitation or rather adaptation, of the Iliad and Odyssey, for Virgil owes much to Homer for the framework of his epic, the form of his verse, and the choice of his hero. The wanderings of Aeneas seem to be inspired by the adventures of the great Ulysses. The prowess of Greece before Troy seems to be duplicated by the valor of Troy in Latium. The request of Dido to Aeneas to tell his adventures seems to be but a re-echo of a similar request of King Alcinous to Ulysses in the Odyssey.[1]

> "Imo age et a prima dic, hospes, origine nobis
> Insidias," inquit, "Danaum casusque tuorum
> Erroresque tuos; nam te iam septima portat
> Omnibus errantem terris et fluctibus aestas."[2]

The episode of the introduction of the Wooden Horse into Troy, too, is borrowed from the Odyssey, almost in its entirety.[3] The funeral games in

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1 P. F. O'Brien, Virgil's Aeneid, (New York: Schwartz, Kirwin and Fauss, 1913), Introduction XLI-XLII.

2 Ibid., 26, 753-756.

3 The Odyssey of Homer, Translated from the Greek, (London: Henry Lintop, MDCCXLV), VIII 191-192, 547-562.

honor of Anchises parallel the games celebrated by Achilles in honor of Patroclus.[4]

Poetry came to the Roman nation late, after the conquest of Italy, Carthage, and Greece, and formed part of the plunder of the world. Hence, the first and the broadest distinction between Greek poetry, which began and developed naturally, and Latin, which was transplanted, is that the Greek poetry was simple in essence, and charmingly natural, while Latin poetry was complex in structure, and written according to studied rules. This is the reason that Rome succeeded best in didactic poetry, because that product of art best bears removal to another soil. Not long after the Greek nation became a province of Rome, the Latin literature became a province of the Greek. This fact is most often expressed in the Horatian verse which tells how "Graecia capta ferum victorem cepit;"[5] and the words which Livy puts into the mouth of Cato in the Senate: "Therefore the more I fear that these things may prove our very conquerors, not we theirs."[6] It may be said that Virgil wrote to order. So he did, perhaps, but the theme always suited the poet as well as the time. Virgil, in his

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4 P. F. O'Brien, Virgil's Aeneid, (New York: Schwartz, Kirwin and Fauss, 1913), Introduction XLII.

5 Edward Kennard Rand, The Magical Art of Virgil, (Cambridge: Harvard University Press, 1931), p. 380.

6 R. Y. Tyrrell, Latin Poetry, (New York: The University Press, Cambridge, 1895), pp. 2-3. "Eo plus horreo ne illae magis res nos capiant quam nos illas."--XXX, 4.

epic, has borrowed much from Homer, but he has taken nothing that he has not made new.[7] And as Edward Kennard Rand has said—

> "Many things from the great Homer have gone into Virgil's poetry, but not until they have been absorbed into the mass of his memories and his fancies; not until it emerges from Virgil's mind, no longer to belong to Homer, or to anyone else, but to be all--every bit of it, his own.[8]

So the Aeneid is not all imitation. The Iliad and the Odyssey are essentially poems of personal fortunes; the Aeneid is the great epic of national fortunes.[9] The language in each is different; the motives for action are different; the writers are different. An element of emotion, and of romance as well, which distinguishes Virgil from the Greek epic poets is the Latin's treatment of "love." Virgil's Dido is a finer, stronger, more romantic creation than the Medea of Apollonius of Rhodes. Dido would have been an utter impossibility to Homer. Equally out of Virgil's range would have been anything so domestic as the parting of Hector and Andromache, or many scenes in the home of Odysseus.[10] If the surface of the Aeneid is

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7 R. Y. Tyrrell, Latin Poetry, (New York: The University Press, Cambridge, 1895), p. 26.

8 E. K. Rand, The Magical Art of Virgil, (Cambridge: Harvard University Press, 1931), p. 12.

9 P. F. O'Brien, Virgil's Aeneid, (New York: Schwartz, Kirwin and Fauss, 1913), Introduction XLII.

10 J. Wight Duff, A Literary History of Rome, (New York: Charles Scribner's Sons, 1928), pp. 460-461.

Homeric, that which is beneath the surface is Roman; and the verdict of various writers that "Homer makes us hearers, and Virgil leaves us readers," is just another way of saying that Virgil gleaned his every material from study, Homer, from life.[11] Virgil was by no means always in mental servitude to the Homeric traditions. His greatest and deepest ideas are not from Homer. He represents a far different class of epic, for he belongs to a more advanced period of culture and civilization. He could not possibly have reproduced Homer's simplicity; there is too conscious a purpose pervading the Aeneid. Homer was much nearer to the primitive epic; Virgil, to the advanced epic. Therefore, a simplicity that is charmingly natural in the older epics would be most grotesque in the Aeneid.[12]

Virgil is the idealist of his day. To achieve his purpose of glorifying Rome and her mighty ruler, Virgil made use of the many and varied traditions which formed a precious heritage of the Roman people. In addition, because of its fidelity to the inner spirit of Rome, its glorification of great courage, of limitless endurance, of filial fidelity, of deep piety, and the portrayal of glorious heroic deeds, the Aeneid is a true picture of the national life of the time. A similar spirit seems to

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11 P. F. O'Brien, Virgil's Aeneid, (New York: Schwartz, Kirwin and Fauss, 1913), Introduction XLIII.

12 J. Wight Duff, A Literary History of Rome, (New York: Charles Scribner's Sons, 1928), pp. 458-459.

be revealed by Horace. While Virgil reflects his peoples' highest aspirations and deepest meaning, Horace shows the social customs and polite pursuits. Horace stands for the "externals" of the Augustan Age, Virgil, for its "inwardness." Virgil is spiritual, he is national--and since great art is contemproary with all the ages, Virgil can touch universal and all humanity.[13]

To understand Virgil, one must realize not only that he was a great artist, but that he stands in a special way at the turning point in history. Not only is he the foremost figure of Latin writers, but he also influences Latin civilization. He was the principal exponent in creative art, ideals, and aims. Latin poetry was at the turning point of change. The main effort of the writer of the time was to concentrate on form rather than on substance, on ornament rather than on structure. More and more art passed into mere artifice. Virgil's genius developed slowly, but he finally reached the peak. There was nowhere an idle line or a wasted word in his works.[14] He could get more volume of melody, more wealth of harmonic suggestion into a few words than, perhaps, any other poet. Perhaps, too, no poetry has ever been written which combines in such perfection

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13 J. Wight Duff, A Literary History of Rome, (New York: Charles Scribner's Sons, 1928), p. 462.

14 J. W. Mackail, "Virgil," Proceedings of the British Academy, XVII, 1931), 66-67.

great richness of color with clear purity of line, which is so exquisite in its transition, so smoothly gliding, and so nobly sustained. Many writers have tried to capture the inimitable music of Virgil's own verse--writers such as Shakespeare, Addison, and Tennyson. Mackail says that no translation can convey the ringing music of Virgil's works, or give more than a faint image of the true Virgilian color and tone. No Roman writer, least of all a gleaner like Virgil, could afford to overlook or ignore his great predecessors in Roman literature.[15] The influence of Lucretius upon the Georgics, and of Ennius on the Aeneid is very apparent. The hexameters of the Annales furnished the crude material which was worked by Cicero as well as by Lucretius, and repolished by Virgil into hexameters de luxe.[16] Virgil chose the hexameter, which Tennyson calls, "the stateliest measure ever moulded by the lips of men,"[17] as the best medium to express the very lofty ideas he intended to convey. Note the power, the awe, the sublimity, the majesty conveyed in the hexameter lines below, when Neptune, the god of the sea, perceiving that Juno, on account of her great jealousy, has scattered the fleet of Aeneas, the son of Venus, reprimands the winds, and then calms the waters—

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15 P. F. O'Brien, Virgil's Aeneid, (New York: Schwartz, Kirwin and Fauss, 1913), Introduction XLIV.

16 Ibid., Introduction LIV.

17 Tennyson, Cf. Diom. K. I. 495, 27: "Dignitate primus et plenae rationis perfectione firmatus ac totius gravitatis honore sublimis multaque pulchritudinis venustate praeclarus."

"Interea magno misceri murmure pontum
Emissamque hiemem sensit Neptunus et imis
Stagna refusa vadis, graviter commotus; et alto
Prospiciens summa placidum caput extulit unda.
Disjectam Aeneae toto videt aequore classem,
Fluctibus oppressos Troas caelique ruina.
Nec latuere doli fratrem Junonis et irae.
Eurum ad se Zephyrumque vocat, dehinc talia fatur:
'Tantane vos generis tenuit fiducia vestri?
Jam caelum terramque meo sine numine, venti,
Miscere et tantas audetis tollere moles?
Quos ego--! sed motos praestat componere fluctus.
Post mihi non simili poena commissa luetis.
Naturate fugam regique haec dicite vestro:
Non illi imperium pelagi saevumque tridentem,
Sed mihi sorte datum. Tenet ille immania saxa,
Vestras, Eure, domos; illa se jactet in aula
Aeolus et clauso ventorum carcere regnet.' " [18]

Latin poetry will always be one of the great incarnations of the endless world-movements; and Virgil, being one of the greatest Latin poets, holds a most conspicuous place. Looking back, we find Rome is our mother, Latin, our second mother-tongue. Not only the civilization of Europe and America is based on Roman foundation, but the language which we use. "Latin is not in the strict sense, a foreign language to us: it is a very vital constructive element of the first importance in our own," says J. W. Mackail.[19] Virgil, therefore, is not merely a prince of poets, but he is truly one of the makers of the English language. Like Homer, Milton, and Shakespeare, he remains alive after hundreds of years. Each of these

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18 Aeneid, I, pp. 124-141.

19 J. W. Mackail, Virgil and His Meaning to the World of Today, (Boston: Marshall Jones Company, 1922), p. 6.

geniuses, as it were, speaks directly to us. Virgil's concentration on the great epic knew no limit. Into the Aeneid he kept pouring learning and thought. Through it he became not only the voice of Rome, "Romanus Vergilius," but the poet and prophet of mankind. Like Milton, Virgil, when contemplating his great work, searched among many themes. According to Servius, he once felt attracted to the Alban kings.[20] But he finally chose an epic which would be national without being purely historical. He saw that the proud Augustan Age would admit the glamour of the legendary and the supernatural; his Roman race and the ancestors of its ruling house could be cradled under the divine protection. He found his groundwork in the story of Aeneas.[21]

Virgil's Aeneid may have had something to do in the composition of the Old English epic, Beowulf. We do not know whether any Germanic poem of the epic size of Beowulf existed before the introduction of Christianity. It is quite possible that none did exist, and that the plan and general execution of the whole was suggested by Virgil, or other of the classical writers--in short, that Beowulf, like the Aeneid, is a book epic. The two epics, Beowulf and the Aeneid, exhibit many similarities in the

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20 Cf. Ecl., VI, 3-5.
"Cum canerem reges et proelia, Cynthius aurem
Vellit et admonuit: 'Pastorem, Tityre, pingues
Pascere oportet oves, deductum dicere carmen.'"

21 J. Wight Duff, A Literary History of Rome, (New York: Charles Scribner's Sons, 1928), p. 455.

social conditions, and contain many statements of the authors' opinions regarding human destiny and divine influence: all of which provide a true background that resemblances seem to be most definite. Thus it has been frequently suggested that the new learning in Britain may be seen reflected in Beowulf in the influence of the Aeneid. This is supported by parallelisms of phraseology, which, though striking, are not sufficiently close to be conclusive as evidences of borrowing, as by the great popularity that the Aeneid enjoyed among those acquainted with Latin letters.[22]

In Old English poetry the words in close connection occurring in each line were tied together by having the same letter or the same combination of letters in front, which peculiar arrangement is known under the name of alliteration, or as then termed, the jingle of "like beginnings." When the language of poetry passed from a metrical movement in which the beat was initial to one in which it was final, and the jingle of "like endings" was substituted for the jingle of "like beginnings," alliteration was still referred to as an auxiliary artistic means, just as in the old days of the Saxons the jingle of "like beginnings" was sometimes very largely used by the prose writers as a favorite stylistic ornament.[23] This jing-

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22 Tom Burns Haber, A Comparative Study of the Beowulf and the Aeneid, (Princeton: Princeton University Press, 1931), p. 1.

23 Johannes Hoop, Englische Studien, (Leipsig: O. R. Reisland, 1913-1914), p. 185.

ling of sounds--or alliteration--was one of the earliest embellishments of verse, and seems to have taken the place of rhyme among the primitive peoples. This element of repetition appearing in the rhythm of verse is a natural result of increased emotion; and rhythm tends to grow more and more repetitive as the emotions mount higher and higher. Repetition is entirely natural. Nature moves in relatively repetitional rhythms. Birds in their singing, and animals in their cries tend to use repetition. Heart beats and other natural rhythms use it. It is not to be wondered at, then, that poets considered the repetition of sounds and words as a great embellishment to their writings, and made use of it profusely. The process is still going on today to such an extent that alliteration has been recommended as the true principle of all lyrical verse. Tennyson uses it so extensively that he is forced to say—

> "Alliteration comes so natural that when I speak my lines first they come out so alliteratively that I have sometimes no end of trouble to get rid of the alliteration." [24]

Chaucer says that alliterative phrases cannot but be as plentiful as the sands on the seashore. And, in fact, we find them everywhere and used by everyone in Chaucer's Tales, from the professional rhymester "affecting the letter" all through the length of his lines down to the prosaic tradesman or patent medicine quack advertising his "Bile Beans for Biliousness."[25]

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24 Memoir by His Son, III, p. 19.

25 Otto Jespersen, Growth and Structure of the English Language, (Leipzig: B. G. Teubner, 1905), p. 57.

A charm is added to the poem by the use of alliterations, and a curiosity is awakened to know the terms, and to understand their meaning and purpose.

The Anglo-Saxon was shaped to literary use by men who wrote and spoke Latin, and thought it an ideal language; and a large part of the literature is translated from Latin authors. The Latin exercised a great influence on the Anglo-Saxon: if it did not lead to the introduction of new forms of etymology or syntax, it led to the extended and uniform use of the forms which are like the Latin, and to the disuse of others, so as to draw the grammars near each other.[26] Alliteration became a formalized convention in lands where consonants were heard more clearly than vowels: that is, in the more northerly lands, which clip off consonantal endings, due to the long periods of chill air; just as assonance became a convention in lands where vowels were heard more clearly than consonants: in meridional or subtropical lands, where the tendency is to keep the mouth open after every consonant, for a terminal vowel: "I tell-a you, Mr. Police-a, I make-a no fight-a." These conventions grow up naturally, culled from word-usages found pleasing. Speakers automatically and without preconception first coupled weal and woe, life and liberty, bag and baggage, before this became

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26 W. B. Owen, "The Influence of the Latin Syntax in the Anglo-Saxon Gospels," Transactions of the American Philological Association, 13, (1882), 59.

so generally appreciated that it crystallized into the convention of alliteration. Intermittent use bred repeated use and then a usage that was soon elaborated into a rigid convention of verse. Thus, alliteration or consonance could never flourish in the easy-going tropics, where the consonants were things to sigh over and forget.[27] To disclose in one view the Gothic and the classical origins of our literature, we see in the Aeneid not only the greatest of the Roman classics and the epic model of the Renaissance schools, but a very important fountain-head of European romance.[28]

The Latin language shares with other languages a tendency to emphasize an idea by some form of repetition; but in the manifold use of alliteration the Latin probably goes far beyond any other cultivated speech. Alliteration is especially prominent in the very early writers of the great Roman Republic—in Ennius, who uses it as a toy or pretty plaything; in Plautus, who employs it for comical effects; in Terence, who causes it to fade away, as it were, to escape observation; in Lucretius, whose books contain hundreds of alliterations, each with a very studied effect. In the poets of the Augustan Age there seems to be a decline, except in Virgil

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27 Clement Wood, Poets' Handbook, (New York: The World Publishing Company, 1940), pp. 183-184.

28 George Gordon, "Virgil in English Poetry," Proceedings of the British Academy, (London: Oxford University Press, 1931), p. 39.

whose writings abound with them, and who always shows his exquisite taste by treating alliteration strictly as a means to a higher end.[29]

Though the word "alliteration" seems to have been invented, as some authors claim, by Pontanus in the 15th century, the Romans were most certainly aware that this device was in use among themselves. Who could doubt or deny it when coming upon such passages as the following--

"Neu patriae validas in viscera vertite vires." Virgil, A. VI.

"O Tite tute Tati tibi tanta tyranne tulisti." Ennius, Ann.

"Africa terribili tremit horrida terra tumultu." Ibid.

"Machina multa minax minitatur maxima murus." Virgil, II.

At a time when language was commonly thought to be natural, and the Epicureans held that words were originally suggested by NATURE, there was every reason to choose particular collocations of words because the sense was emphasized or explained by the sound. For instance, the "v" in vis, vita, ventus, was thought to express force, violence, life; "m" implied might or magnitude owing to the word magnus. Hence the effective alliteration in such Virgilian lines as: "Magno cum murmure montis;" (With the mountain's mighty roar); "Miratur molem Aeneas magalia quondam," (Aeneas wonders at the great city with its massive buildings). Of course, the key-words of a "natural" language were numerous; the "m" in mors, miser,

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29 Tracy Peck, "Alliterations in Latin," Transactions and Proceedings of the American Philological Association, XV, (1884), 58-59.

could also suggest "death," "misery," and the result is the splendid line: "Hic aliud maius miseris multoque tremendum abicitur magis." (Here another and more dreaded portent is presented to our trembling eyes). This special significance of alliteration is quite distinct from the normal repetition, which in origin is due to the instinct for some form of rhyme. In verse, such aids help to build the pattern, and is at least one of the "causes" of poetry.[30]

It is impossible to read the earlier Latin poets, or even Virgil, without noting that they abound in repetition of some letter or sound, either intentionally introduced or unconsciously presenting themselves, owing to constant habit. Alliterations are the natural ornaments of poetry. They are as true to nature as they are artistically effective. For it is known that violent emotion irresistibly compels us to heap together similar sounds. This figure of speech holds full sway in Latin. Owing to a great fondness for all that is old, alliteration is retained in what is correspondingly a much later period of growth. It is employed in Latin poetry for various purposes. Some writers use it for comic effects, as did the ancient Plautus, while the tragedians make it express the stronger emotions. Virgil uses his alliterations principally for effect, though, at times, he imitates Ennius in using them as mere toys or ornaments, intended to strike the eye or amuse the fancy. So effective were the alliterations of Virgil that the

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30 E. E. Sikes, Lucretius, (Cambridge: Cambridge University Press, 1936), pp. 47-48.

writings of post-Virgilian Latin literature, in prose as well as in poetry, are saturated with Virgilian quotations and expressions and allusions. It is in the manipulation of human speech, as well as his handling of human life, that Virgil takes rank as a master mind. His keen sensitiveness to the language is unique, more especially the way in which in almost every line of the Aeneid he gives words and phrases a new color by variations of his alliterative scheme, sometimes obvious, sometimes so delicate as to escape the notice of the normal or classical diction. With Virgil, language always remains a fluid medium, and he handles words so as to make them not only the most effective, but always different. In the Aeneid the harmonies sing forth, and the music of the words strikes the chords of the soul. Throughout the twelve Books there are many passages where the perfected hexameter reaches the highest point of supreme artistry. Perhaps none surpasses the beautiful and eloquent passage in which Venus pleads with great Jupiter to aid her son to withstand all the further hardships and dangers in order to undertake the founding of the great Roman nation—

"Atque illum talis iactantem pectore curas
Tristior et lacrimis oculos suffusa nitentes,
Alloquitur Venus: 'O qui res hominumque deumque
Aeternis regis imperiis, et fulmine terres,
Quid meus Aeneas in te committere tantum,
Quid Troes potuere, quibus tot funera passis
Cunctus ob Italiam terrarum clauditur orbis?
Certe hinc Romanos olim, volventibus annis,
Hinc fore ductores, revocato a sanguine Teucri,
Qui mare, qui terras omnis dicione tenerent,
Pollicitus: Quae te, genitor, sententia vertit?
Hoc equidem occasum Troiae tristesque ruinas

Solabar, fatis contraria fata rependens;
Nunc eadem fortuna viros tot casibus actos
Insequitur: Quem das finem, rex magne, laborum?" [31]

Virgil ranks as a master mind on many grounds: among these is the fact of his having achieved the utmost beauty, melody, and significance of which human words seem to be capable. Homer, Virgil, and Shakespeare remain alive after hundreds or thousands of years. They live among us as of yore, and still retain their uplifting and enlarging influence: they speak directly to us, and interpret actual life to us as much as ever. To each generation, to each individual reader, they come afresh as spring-time revelations of the beauty of the world, and the wonder of the human soul. "Creations" in the full sense of that word, they are as lordly as at the first day. [32]

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31 Aeneid, I, 227-241.

32 J. W. Mackail, "Virgil," Proceedings of the British Academy, XVII, (1931), 66-73.

CHAPTER III

MANAGEMENT OF VIRGIL'S ALLITERATIVE SCHEME

Few epics have stood the test of time: the Iliad and Odyssey, the Aeneid, the Divina Commedia of Dante, and Milton's Paradise Lost. Of course, there are others; but perhaps none which have not, to some degree, copied the Virgilian and Homeric models.

A true epic poem must, besides observing the details of length and verse and scheme, show the working out of some providential purpose within the realm of the supernatural, in a given period of history. Nothing reveals to us so intimately Virgil's governing thought in his epic as the way in which he has arranged his subject-matter to bring forward this purpose of the providential. In the Aeneid, human genius, at its highest, overpasses mortal bars. Virgil's vision is not of the Augustans, but of all time; his faith is not Roman, but universal. His epic is both an image and a part of life. Its architecture springs from the ultimate foundations: its pillars are pillars of the world.[1] The

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1 R. S. Conway, Harvard Lectures on the Vergilian Age, (Cambridge: Harvard University Press, 1928), p. 36.

Aeneid is a Poem conveying the glamour of the Empire through a royalty of words, lit up with splendid rhetoric or veiled with subtle meaning, shot with threads of manly pathos and strands of divine sympathy, moistened with tears that spring from a shy but peerless heart, adorned with every device that makes of the instrument of language the fullest, if not the finest of the arts, a volume of romance and of ritual, of piety and of prowess, of comradeships and hates—a rhythmic scroll of Love and Toil and Fate. No wonder, then, that the Aeneid is still after nineteen long centuries, the schoolboy's favorite, the scholar's keepsake, the poet's model, and the statesman's friend.[2]

The master-mind of Virgil poured his learning and his thought into the composition and "make-up" of his master piece, the epic of the Roman empire, the Aeneid of the World. It is not to be wondered at, then, that the scheme of his pattern was unique and most intricate, embodying as it does in the Emperor, the expression of all the varied beliefs of the time—national, religious, historical, mythological. Virgil first drafted the story in prose, and then wrote different parts just as fancy pleased him, it would seem; thus, for example, Book IX must have been written before Book V, for Nisus and Euryalus were there introduced as for the first

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2 P. F. O'Brien, Virgil's Aeneid, (New York: Schwartz, Kirwin and Fauss, 1913), Introduction p. XXXII.

time, while in Book V they take a leading part in the games. Book III, no doubt, was written before Book II, at the end of which Creusa appears to Aeneas after her death with a prophecy which is entirely unnoticed in Book III. And so, too, with the other Books. If to this we add the fact that Virgil never carried out his intention of correcting and revising the epic, as a whole, and that all worked out so very consistently in the end, is a conclusive proof of a well-organized plan and prevailing scheme in the poet's gifted mind. A poet whose genius could absorb the admiration of Dante, and whose influence probably helped more than any other to inform the poetical spirit and verse of Milton, must have had some wider and more solid qualities than mere technical skill in versification--something more than the dignity of expression, exquisite rhythm, and delicate tenderness of handling will allow.[3]

The Latin hexameter, first adapted from the Greek by Ennius, and gradually improved by a series of poets, reached its highest and final perfection with Virgil; all subsequent poets were content to follow as nearly as might be the Virgilian model.[4] The hexameter is in technical language a dactylic hexameter catalectic, the last foot losing its final syllable, and consists, therefore, of five dactyls and a trochee. The rhythm and

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3 T. L. Papillon, P. Vergili Maronis Opera--Virgil, (Oxford: The Clarendon Press, 1882), p. XXIV.

4 Ibid., pp. LIV-LV.

harmony of a hexameter verse depend mainly upon the "caesura," that is, the coincidence somewhere in the feet in the end of a word with the middle of a foot. Alliterations are intimately connected with the caesura, for the smooth, even flow of the line will add much to the effect produced by the sound repetitions. For instance, we note that Virgil frequently uses alliteration in connection with the caesura to emphasize proper names: "Pinguis ubi et placabilis ara Palici."[5] Here we see alliteration of the first word of the line with the first word after the caesura and with the proper noun. In a long hexameter line, the voice very naturally seeks a rest at, or very near, the middle of the verse, which thus breaks the verse into two nearly equal parts. Sometimes there are two very distinctly marked caesuras in the line. In many verses the caesura indicates a sharp break in the meaning. Note the lines—

"Arma virumque cano, Troiae qui primus ab oris. . .
Inferretque deos Latio, genus unde Latinum . . .
Musa, mihi causas memora, quo numine laeso . . .
Urbs antiqua fuit (Tyrii tenuere coloni), . . .
Posthabita coluisse Samo; hic illius arma, . . .
Venturum excidio Libyae; sic volvere Parcas."[6]

In many other cases there is a caesura even though, in point of sense, all the words of the verse are to be taken closely together, as—

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5 C. E. S. Headlam, "The Technique of Virgil's Verse," The Classical Review, XXXV (1921), 64.

6 Aeneid, I, 1-6-8-12-16-22.

"Quam Iuno fertur terris magis omnibus unam . . .
Hinc populum late regem belloque superbum . . .
Id metuens veterisque memor Saturnia belli, . . .
(Necdum etiam causae irarum saevique dolores" [7]

The metrical effect of a series of hexameter verses depends on the variation of the caesura, the proportion of dactyls and spondees, the place of the verse in which the pauses in sense occur, and the cadence of the verse in the last two feet. It is in the care bestowed on these very points that Virgil's rhythm is chiefly distinguished from that of other poets.[8] Like all great masters of poetic rhythm, Virgil shows his power in the accommodation of sound to sense: splendid examples are shown in the vivid description of a storm--

"Sic Venus, et Veneris contra sic filius orsus:
'Nulla tuarum audita mihi neque visa sororum,
O--quam te memorem, virgo? Namque haud tibi vultus
Mortalis, nec vox hominem sonat; O dea certe!
An Phoebi soror? An nympharum sanguinin una?
Sis felix nostrumque leves, quaecumque, laborem
Et, quo sub caelo tandem, quibus orbis in oris
Iactemur, doceas; ignari hominumque locorumque
Erramus vento huc vastis et fluctibus acti;
Multa tibi ante aras nostra cadet hostia dextra.' " [9]

and in the hush of all nature at great Jupiter's mighty word—

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7 Aeneid, I, 15-21-23-25.

8 T. L. Papillon, P. Vergili Maronis Opera—Virgil, (Oxford: The Clarendon Press, 1882), p. LV.

9 Aeneid, I, 325-334.

"At vero ut vultum vidit morientis et ora,
Ora modis Anchisiades pallentia miris,
Ingemuit miserans graviter dextramque tetendit,
Et mentem patriae strinxit pietatis imago." [10]

in the creeping chill of death, followed by the quick flight to Hades of the indignant soul--

"Hoc dicens ferrum adverso sub pectore condit
Fervidus; ast illi solvuntur frigore membra,
Vitaque cum gemitu fugit indignata sub umbras." [11]

Virgil seems to be almost alive with these sound devices, or alliterations. In reading and appreciating his epic, we must not neglect the colors of the pattern of his sound. Just as in English verse, the mere reader will hear nothing but the rhymes, so too, we will be apt to recognize nothing but "quantity" in Latin verse, if we do not pay strict attention to the scheme Virgil followed.

Rhyme really includes all sorts of alliteration--and it was the business of every Latin poet to know the rules which governed it. An untrained ear may only detect rhyme and prosody in a poem, but a trained ear can hear the vowel-play and the consonant-play in every single verse. Virgil employs his repetition of sounds in a scheme which is a nicely adjusted method to enhance the beauty of his varied rhythms. He employs,

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10 Aeneid, X, 821-824.

11 Ibid., XII, 950-952.

too, a letter carrying through a line or verse to represent what he might term an "echo,"--

> "Lethaei fluminis undam securos latices, et longa
> oblivia potant;"
>
> "Intus acquae dulces vivoque sedilia sacso (saxo),
> Nympharum domus." [12]

His alliterations are sometimes introduced within an interwoven scheme; as--

> "At procul in sola secretae Troades acta
> Amissum Anchisen flebant cunctaque profundum
> Pontum aspectabant flentes." [13]

When there seems to be special stress, Virgil occasionally uses successive alliteration, as--

> "Acta amissum Anchisen" -- or, "Ceu septem surgens sedatis
> amnibus altus Ganges," -- or, Se causam clamant, crimenque,
> caputque malorum." [14]

Virgil arranges his alliterations within the rhythmical paragraph in accordance, it would seem, with the natural stress in usual recitation. Thus--

> "Et molem mirantur equi;" "Hic primum fortuna fidem mutata novavit;"
> "Horrendum et dictu video mirabile monstrum; nam quae prima solo

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12 C. E. S. Headlam, "The Technique of Virgil's Verse," The Classical Review, XXXV (1921), 61.

13 Ibid., 62-63.

14 Ibid., 64.

ruptis radicibus arbos vellitur, hinc atro liquuntur sanguine guttae, et terram tabo maculant." [15]

Besides its aesthetic interest, the study of the method Virgil employed in the structure of his verse throws great light on a number of things in his poem. One very clear one occurs in the vivid description of the boxing match in Book V. The retired champion, Eutellus, comes forward to meet the Trojan boxer, Dares. When the preliminaries, including a very heated dispute about the gloves to be used, are settled, the great contest begins. In the lines describing the first bout, when the men face each other and spar for an opening, the unusual scansion begins. It is quite apparent that this is not mere chance. Virgil seems to have a very definite purpose in mind, for the sparing and appropriate use of archaistic forms and expressions are most noticeable. Thus--

"Insonuere cavae gemitumque dedere cavernae." [16]

"Aetherium sensum atque aurai simplicis ignem." [17]

To an ear taught by Virgil to listen to the harmony of his verse, some of the correspondences of sound which he employs will often suggest themselves as a rhythmical paragraph approaches its conclusion. In the case of various incompleted lines which a poet of Virgil's ability could surely

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15 C. E. S. Headlam, "The Technique of Virgil's Verse," The Classical Review, XXXV (1921), 64.

16 Aeneid, II, 53.

17 Ibid., VI, 747.

have found no difficulty in completing suitably to the sense--and even in many different ways, if necessary--it is possible to form an idea of the effect he was trying to produce.

P. J. O'Brien speaks of the balanced order being employed by Virgil in his scheme, whereby words which agree are put at the beginning and end of the verse, as--"purpureo velare comas adopertus amictu," [18] or in the same position in the two divisions of the verse made by the caesura, as--"Pars stupet innuptae donum exitiale Minervae."[19] O'Brien also states that Virgil uses the interlocked order, which interweaves pairs of nouns and adjectives, leaving their relation to be made clear only by their agreement, as--"nam te iam septima portat omnibus errantem terris et fluctibus aestas." [20] The archaisms, frequently used by Virgil, were reproductions of forms and idioms once in popular use, but then no longer current. Poets of all ages have used archaisms very freely to give an air of stateliness and dignity to their verses; the unusual always attracts attention.[21] Virgil is no exception to this rule: he always portrays a love of elaborate language, which fact too, very largely influences his style of writing. He seems to avoid the commonplace and the familiar words of everyday life; for frumentum he writes Cererem--I, l. 177;

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18 Aeneid, III, 405.

19 Ibid., II, 32.

20 Ibid., I, 755-756.

21 Charles Knapp, The Aeneid of Virgil, Books I-VI, Selections VII-XII, (Chicago: Scott, Foresman and Company, 1900), p. 46.

for panem he uses Cererem again—I, l. 701; for aqua he writes lympha—I, l. 701, latex—IV, l. 512, unda—VI, l. 229. Virgil also loves to substitute for familiar phrases and constructions, obvious modifications or inversions thereof. So in I, l. 195, he writes: "Vina bonus quae deinde cadis onerarat," instead of the prose: "Vina quibus cados onerarat." [22]

In studying the Latin, we find that the order of words is less in accordance with form or rule than that which is usual in English sentences, partly because a Latin sentence is more of a word-picture, in which the meaning is developed stroke by stroke, the various parts being introduced in the order of their importance, partly because Latin loves to keep the meaning in suspense until the very end, so that the last word completes both the form and the meaning of the sentence. [23] In this art, Virgil was no exception to the rule.

When Virgil began to plan his epic, he realizes the great purpose he had in mind, and the still greater task of accomplishing it. He intended to produce a great Latin poem which should be a national epic for Rome and Italy, and for the whole Roman world through them, something

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22 Charles Knapp, The Aeneid of Virgil, Books I-VI, Selections VII-XII, (Chicago: Scott, Foresman and Company, 1900), pp. 67-68.

23 Ibid., p. 68.

like what Homer had done for Greece.[24] His task was truly tremendous, his motives numerous and complex. He, first of all, wished his work to be a national poem, comprising in its pages the valiant deeds of Roman history, thus portraying the supremacy of Rome. Next, he endeavored to link up, deed by deed, his Rome with the new nation catering to the incoming Greek civilization, bringing into foremost notice the strife and conflict between Rome and Carthage, one of the greatest events in all Roman history, since it determined its future course. He wished too, to show the glorious feats of heroes, and of great deeds in battle, thus providing a purpose for expressing the romantic spirit of his nation in the fields of adventure and of love. In order to be an EPIC in very truth, it must direct vital human interest, and portray men and women on an heroic plane, and still embody the qualities and passions and emotions of actual life. It must connect its characters with larger and more august issues, with the workings of a divine Providence, with human destinies moulded by the human soul. It must draw the picture of an ideal ruler who should hold sovereign power, but only as the chief servant of the people, and show him, therefore, as very gravely conscious of his mission, subjecting all--ease, luxury, pleasures, to its high demands. Through the ruler, the new regime must be exalted with peace, justice, liberty, and beneficent rule its chief adornments. In

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24 J. W. Mackail, Virgil and His Meaning to the World of Today, (Boston: Marshall Jones Company, 1922), p. 74.

fine, the poem, in order to be classed an epic, must lift itself into a higher sphere so as to touch the deepest springs of religion and philosophy, opening windows into the invisible world, and kindling a pilot-light for the future.[25]

Such was the complex task which Virgil set before himself, striving to combine all details into a single epic poem. No wonder the work was the work of years, and that the thought of its completion sometimes filled him with fear and terror. To form the outline of his work he had to select and group together an immense mass of conflicting Greek and Latin legends. He tried to plot his story in a new and unique way, as I stated at the beginning of this chapter, and this caused great difficulty in order to secure proper unity and dramatic interest and climax. He had to make his story probable, as well as interesting and wholly human. Virgil, then, had to lay his plans carefully and skillfully. Many times his scheme underwent modifications and changes, and even at his death--after many years of working on it--he had not fully accomplished what he first had planned.

Virgil's lifetime covers the period in which the Latin language was perfected as an instrument of expression. Virgil carried the art to a point which the writers before him had not reached. Virgil mastered the art, and after him, it took no new development.[26]

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25 J. W. Mackail, Virgil and His Meaning to the World of Today, (Boston: Marshall Jones Company, 1922), pp. 74-76.

26 Ibid., p. 142.

As I have said, Virgil used for the meter of his epic the dactylic hexameter. This was the established form of verse for all later Greek epics, and for the whole field of didactic poetry.[27] The Latin hexameter, therefore, was a foreign metrical structure, for the original form of Latin verse was trochaic. To adapt Latin to this new rhythm was a very difficult task, for it meant not only forcing the original rhythms into a new mould, but it meant also a very great loss of poetical popular vocabulary. A Latin poet writing in hexameter verse was cut off from the use of many words which were the very staple of his language. With countless words of common and almost necessary use, he was restricted to one or two of their many inflections.[28] But Virgil's ear was ever attuned to word music, his appreciation most keen, and his melodiousness exquisite. So throughout the Aeneid, the harmonies become more massive, the music grander and deeper as the lines roll on. The feet of the verses veritably seem to swing along, and the magic art of Virgil yields its exquisite perfection in passages like--

"Interea extremo bellator in aequore Turnus
Palantis sequitur paucos iam segnior atque
Iam minus atque minus successu laetus equorum
Attulit hunc illi caecis terroribus aura
Commixtum clamorem, arrectasque impulit auris
Confusae sonus urbis et inlaetabile murmur."[29]

Just as the judgment of Virgil in selecting his theme is most purposeful, so is his skill in executing his task no less remarkable. The

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27 J. W. Mackail, Virgil and His Meaning to the World of Today, (Boston: Marshall Jones Company, 1922), p. 143.

28 Ibid., p. 144.

29 Ibid., p. 145. Aeneid, XII, 614-619.

Aeneid is the most regular, the most finished, and the most uniformly sustained poem of its class. It is the perfection of art, as inimitable in its peculiar sphere as the Apollo Belvidere is in statuary, or the great Parthenon in architecture.[30]

Virgil himself seems to predict, in his own humble way, the magic fame that his poem would bring to his name in all times and in all climes, in the very lines of the Aeneid itself--

"Vixi et quem dederat cursum fortuna peregi,
Et nunc magna mei sub terras currit imago."[31]

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30 Francis Bowen, P. Virgililii Maronis--Virgil, (Boston: James Munroe and Company, 1860), p. 429.

31 Aeneid, IV, 653-654. "I have lived, and I have run the course which fortune allotted me; and now my spirit shall descend illustrious to the grave."

CHAPTER IV

VIRGIL'S PROFUSE USE OF ALLITERATION

In noting Virgil's use of alliteration throughout the first six Books of his Aeneid, we find that in the single alliteration the forceful use of labial and dental stops and other consonants, as well as the use of vowels, affords a very interesting study of striking passages. I have selected some of the major ones for this chapter, and in the Appendix I have listed the greater majority which Virgil used, Book by Book, for further reference.

"Hoc metuens; molemque et montes insuper altos" Aeneid, I, 61.

"Exigat, et pulchra faciat te prole parentem." Ibid., I, 75.

"Haec ubi dicta, cavum conversa cuspide montem" Ibid., I, 81.

"Interea magno misceri murmure pontum," Ibid., I, 124.

"Frangitur inque sinus scindit sese unda reductos." Ibid., I, 161.

"Tum victu revocant vires, fusique per herbam" Ibid., I, 214.

"Fata Lyci, fortemque Gyan, fortemque Cloanthum." Ibid., I, 222.

"Ipsa sed in somnis inhumati venit imago" Ibid., I, 353.

"Parce pro generi et propius res aspice nostras." Ibid., I, 526.

"Ardebant. Prior Aenean compellat Achates." Ibid., I, 581.

"Incendat reginam atque ossibus implicet ignem." Ibid., I, 660.

"Phoenissa, et puero pariter donisque movetur." Ibid., I, 714.

"Praecipitat, suadentque cadentia sidera somnos;" Aeneid, II, 9.

"Hic aliud maius miseris multoque tremendum" Ibid., II, 199.

"Laocoonta petunt; et primum parva duorum" Ibid., II, 213.

"Taurus et incertam excussit cervice securum." Ibid., II, 224.

"Ascensu supero, atque arrectis auribus adsto:" Ibid., II, 303.

"Fecisti et patrios foedasti funera vultus." Ibid., II, 539.

"Non ita. Namque etsi nullum memorabile nomen" Ibid., II, 583.

"Descendo ac ducente deo flammam inter et hostes" Ibid., II, 632.

"Has mihi servassent sedes; satis una superque" Ibid., II, 642.

"Nequicquam ingeminans iterumque iterumque vocavi." Ibid., II, 770.

"Illic res laetae regnumque et regia coniunx" Ibid., II, 783.

"Ille, ut opes fractae Teucrum, et Fortuna recessit," Aeneid, III, 53.

"Delectos populi ad proceres primumque parentem" Ibid., III, 58.

"Sanguinis et sacri pateras, animamque sepulcro" Ibid., III, 67.

"Inde ubi prima fides pelago, placataque venti" Ibid., III, 69.

"Da, pater, augurium atque animis illabere nostris." Ibid., III, 89.

"Tum genitor veterum volvens monimenta virorum" Ibid., III, 102.

"Compellare virum et casus cognoscere tantos." Ibid., III, 299.

"Laeva tibi tellus, et longa laeva petantur" Ibid., III, 412.

"Accipe et haec, manuum tibi quae monimenta mearum" Ibid., III, 486.

"Hos Helenus scopulos, haec saxa horrenda canebat." Ibid., III, 559.

"Postera Phoebea lustrabat lampade terras," Aeneid, IV, 6.

"Si non pertaesum thalami taedaeque fuisset," Ibid., IV, 18.

"Abstulit; ille habeat secum servetque sepulcro." Ibid., IV, 29.

"Nec dulces natos Veneris nec praemia noris?" Ibid., IV, 33.

"Barcaei: quid bella Tyro surgentia dicam" Ibid., IV, 43.

"Sidoniasque ostentat opes urbemque paratam." Ibid., IV, 75.

"Incubat: illum absens absentem auditque videtque," Ibid., IV, 83.

"Extulerit Titan radiisque retexerit orbem." Ibid., IV, 119.

"His ego nigrantem commixta grandine nimbum," Ibid., IV, 120.

"It portis iubare exorto delecta iuventis," Ibid., IV, 129.

"Gratatur reduces et gaza laetus agresti" Ibid., V, 40.

"Hunc ego Gaetulis agerem si Syrtibus exul," Ibid., V, 51.

"Bina boum vobis Troia generatus Acestes" Ibid., V, 61.

"Hoc Helymus facit, hoc aevi maturus Acestes," Ibid., V, 73.

"Salve, sancte parens; iterum salvete recepti" Ibid., V, 80.

"Non tecum Ausonium, quicunque est, quaerere Thybrim." Ibid., V, 83.

"Esse putet; caedit binas de more bidentes," Ibid., V, 96.

"Totque sues, totidem nigrantes terga iuvencos:" Ibid., V, 97.

"Parte prior, partem rostro premit aemula Pristis." Ibid., V, 187.

"Alba pedis, frontemque ostentans arduus albam." Ibid., V, 567.

"Noctes atque dies patet atri ianua Ditis;" Aeneid, VI, 127.

"Postquam illum vita victor spoliavit Achilles," Ibid., VI, 168.

"Spargens rore levi et ramo felicis olivae," Ibid., VI, 230.

"Tuque invade viam vaginaque eripe ferrum;" Ibid., VI, 260.

"Quale per incertam lunam sub luce maligna" Ibid., VI, 270.

"Navita sed tristis nunc hos nunc accipit illos," Ibid., VI, 315.

"Vexit me violentus aqua; vix lumine quarto" Ibid., VI, 356.

"Da dextram misero et tecum me tolle per undas," Ibid., VI, 370.

"Nec vero hae sine sorte datae, sine iudice sedes:"bid., VI, 431.

"Venerat exstinctam ferroque extrema secutam?" Ibid., VI, 457.

"Mens agitat molem et magno se corpore miscet." Ibid., VI, 727.

"His ubi tum natum Anchises unaque Sibyllam" Ibid., VI, 897.

Virgil's appreciation of word-music caused him to shape his words most carefully in an endeavor to satisfy even the most critical ear. He uses compound alliteration in the most varied sequences, in the simple types of symmetrical combinations, and in the interwoven type or scheme. From each Book, I-VI, I have selected a few for illustration, and in the Appendix I have listed a more complete number.

"Illi indignantes magno cum murmure montis" i^{2m^3} Aeneid, I, 55.

"Impulit in latus; ac venti, velut agmine facto," $i^2a^2v^2$ Ibid., I, 82.

"Vela adversa ferit, fluctus ad sidera tollit" $v^2a^2f^2$ Ibid., I, 103.

"Aequora tuta silent; tum silvis scena coruscis" t^2s^3 Ibid., I, 164.

"Et iam iussa facit ponuntque ferocia Poeni"	$i^2f^2p^2$	Aeneid, I, 302.
"Quove tenetis iter? Quaerenti talibus ille"	$q^2t^2i^2$	Ibid., I, 370.
"Lora tenens tamen; huic cervixque comaeque trahuntur"	t^3c^2	Ibid., I, 477.
"Permittit patria? Hospitio prohibemur harenae,"	p^3h^2	Ibid., I, 540.
"Quem si fata virum servant, si viscitur aura"	s^3v^2	Ibid., I, 546.
"Multa super Priamo rogitans, super Hectore multa"	m^2s^2	Ibid., I, 750.
"Pauper in arma pater primis huc misit ab annis."	p^3a^3	Ibid., II, 87.
"Prosequitur pavitans et ficto pectore fatur:"	p^3f^2	Ibid., II, 107.
"Nam si vestra manus violasset dona Minervae,"	v^2m^2	Ibid., II, 189.
"Ecce autem gemini a Tenedo tranquilla per alta,"	a^3t^2	Ibid., II, 203.
"Sat patriae Priamoque datum: Si Pergama dextra"	s^2p^3	Ibid., II, 291.
"Transtulit; incensa Danai dominantur in urbe."	i^2d^2	Ibid., II, 327.
"Exegit caecos rabies catulique relicti"	c^2r^2	Ibid., II, 357.
"Penelei dextra, divae armipotentis ad aram,"	d^2a^3	Ibid., II, 425.
"Dardanidae contra turres ac tecta domorum"	d^2t^2	Ibid., II, 445.
"Evasisse vicem, subito cum creber ad aures"	$v^2c^2a^2$	Ibid., II, 731.
"Huc feror: haec fessos tuto placidissima portu"	$h^2f^2p^2$	Ibid., III, 78.
"Templa dei saxo venerabar structa vestuto:"	s^2v^2	Ibid., III, 84.
"Continuo venti volvunt mare, magnaque surgunt"	v^2m^2	Ibid., III, 196.
"Sive deae seu sint dirae obscenaeque volucres."	s^3d^2	Ibid., III, 262.

"Protinus aerias Phaeacum abscondimus arces,"	p^2a^3	Aeneid,	III,	291.
"Arma amens vidit, magnis exterrita monstris"	a^2m^2	Ibid.,	III,	307.
"Iamque dies alterque dies processit et aurae"	d^2a^2	Ibid.,	III,	356.
"Ausoniae pars illa procul quam pandit Apollo."	a^2p^3	Ibid.,	III,	479.
"Ferte viam vento facilem et spirate secundi."	$f^2v^2s^2$	Ibid.,	III,	529.
"Aetnaeos fratres caelo capita alta ferentes,"	$a^2f^2c^2$	Ibid.,	III,	678.
"Multa viri virtus animo, multusque recursat"	m^2v^2	Ibid.,	IV,	3.
"Stat sonipes ac frena ferox spumantia mandit."	s^3f^2	Ibid.,	IV,	135.
"Infert se socium Aeneas atque agmina iungit."	$i^2s^2a^2$	Ibid.,	IV,	142.
"Transmittunt cursu campos, atque agmina cervi"	c^3a^2	Ibid.,	IV,	154.
"Parva metu primo, mox sese attollit in auras,"	$p^2m^2a^2$	Ibid.,	IV,	176.
"Dum mea me victam doceat fortuna dolere:"	d^3m^2	Ibid.,	IV,	434.
"Quam mihi cum dederit cumulatam morte remittam."	m^3c^2	Ibid.,	IV,	436.
"Inveni, germana, viam, (gratare sorori)"	v^2g^2	Ibid.,	IV,	478.
"Stant arae circum et crines effusa sacerdos"	$s^2c^2e^2$	Ibid.,	IV,	509.
"Sic veniat, tuque ipsa pia tege tempora vita:"	v^2t^3	Ibid.,	IV,	637.
"Quoque vocat vertamus iter; nec litora longe"	v^2l^2	Ibid.,	V,	23.
"In mare praecipitem puppi deturbat ab alta;"	p^2a^2	Ibid.,	V,	175.
"Summa petit scopuli siccaque in rupe resedit:"	s^3r^2	Ibid.,	V,	180.
"Post, ubi confecti cursus et dona peregit:"	p^2c^2	Ibid.,	V,	362.

"Hic membris et mole valens; sed tarda trementi"	m^2t^2	Aeneid,	V,	431.
"Alta petens, pariterque oculos telumque tetendit;"	p^2t^2	Ibid.,	V,	508.
"Hic Erycis fines fraterni atque hospes Acestes:"	$h^2f^2a^2$	Ibid.,	V,	630.
"Robora, restinctus donec vapor omnis, et omnes,"	r^2o^2	Ibid.,	V,	698.
"At pater Aeneas casu concussus acerbo"	a^3c^2	Ibid.,	V,	700.
"Nunc huc ingentes nunc illuc pectore curas"	n^2i^2	Ibid.,	V,	701.
"Princeps ante omnes densum Palinurus agebat"	p^2a^2	Ibid.,	V,	833.
"Ipse volans tenues se sustulit ales ad auras."	s^2a^3	Ibid.,	V,	861.
"Iamque adeo scopulos Sirenum advecta subibat,"	a^2s^3	Ibid.,	V,	864.
"Eripui his umeris medioque ex hoste recepi;"	e^2h^2	Ibid.,	VI,	110.
"Threicia fretus cithera fifibusque canoris,"	f^2c^2	Ibid.,	VI,	120.
"Noctes atque dies patet atri inanua Ditis;"	a^2d^2	Ibid.,	VI,	127.
"Hectoris hic magni fuerat comes, Hectora circum"	h^3c^2	Ibid.,	VI,	166.
"Procumbunt piceae, sonat icta securibus ilex"	$p^2s^2i^2$	Ibid.,	VI,	180.
"Scrupea, tuta lacu nigro nemorumque tenebris,"	t^2n^2	Ibid.,	VI,	238.
"Ut videre virum fulgentiaque arma per umbras,"	u^2v^2	Ibid.,	VI,	490.
"Tantum effatus et in verbo vestigia torsit."	$t^2e^2v^2$	Ibid.,	VI,	547.
"Vis ut nulla virum, non ipsi excindere bello"	v^2n^2	Ibid.,	VI,	553.
"Igneus est ollis vigor et caelestis origo"	e^2o^2	Ibid.,	VI,	730.
"Quis circa comitum! Quantum instar in ipso!"	$q^2c^2i^3$	Ibid.,	VI,	865.
"Heu pietas, heu prisca fides invictaque bello"	h^2p^2	Ibid.,	VI,	878.

The repetition of a letter in two or three or even four consecutive words at the beginning and also at the end of a line is quite common with Virgil. The repetitions at the end of a line seem to be more frequent and more effective. I have listed a few of each kind here, but have reserved the larger number for the Appendix.

BEGINNING:

"Musa, mihi"	Aeneid, I, 8.	"Circum claustra"	Aeneid, I, 56.
"Quarum quae"	Ibid., I, 72.	"Seditio, saevitque"	Ibid., I, 149.
"Romanos rerum"	Ibid., I, 282.	"Saeve sedens super"	Ibid., I, 295.
"Multa malus"	Ibid., I, 352.	"Virtutesque virosque"	Ibid., I, 566.
"Postquam prima"	Ibid., I, 723.	"Nec non"	Ibid., I, 748.
"Pallamque et pictum"	I, 711.	"Insidias inquit"	Ibid., I, 754.

ENDING:

"Murmure montis"	Ibid., I, 55.	"Abdidit atris"	Ibid., I, 60.
"Prole parentem"	Ibid., I, 75.	"Arrectisque auribus adstant"	Ibid., I, 152.
"Sedilia saxo,"	Ibid., I, 167.	"Servate secundis"	Ibid., I, 207.
"Orientis onustum"	Ibid., I, 289.	"Impius intus"	Ibid., I, 294.
"Femina facti"	Ibid., I, 364.	"Sanctumque senatum"	Ibid., I, 426.
"Pectora palmis"	Ibid., I, 481.	"Testudine templi"	Ibid., I, 505.
"Litore linquant"	Ibid., I, 517.	"Tela Typhoea temnis"	Ibid., I, 665.

BEGINNING:

"Ductores Danaum" Aeneid, II, 14.
"Panduntur portae" Aeneid, II, 27.
"Insontem infando indicio" Ibid., II, 84.
"Prosequitur pavitans" Ibid., II, 107.
"Limosque lacu" Ibid., II, 135.
"Sanguineae superant" Ibid., II, 207.
"Pulvere perque pedes" Ibid., II, 273.
"Hostis habet" Ibid., II, 290.
"Arduus armatos" Ibid., II, 328.
"Consequimur cuncti" Ibid., II, 409.
"Vitavisse vices" Ibid., II, 433.
"Teque tuosque" Ibid., II, 661.
"Ascanium Anchisemque" Ibid., II, 747.
"Ilicet ignis" Ibid., II, 758.

ENDING:

"Sidera somnos" Ibid., II, 9.
"Comitante caterva" Ibid., II, 40.
"Machina muros" Ibid., II, 46.
"Aperiret Achivis" Ibid., II, 60.
"Formidine fatur" Ibid., II, 76.
"Lumine lugent" Ibid., II, 85.
"Crudele canebant" Ibid., II, 124.
"Ventura videbant" Ibid., II, 125.
"Servatque serves" Ibid., II, 160.
"Atque arrectis auribus adsto" Ibid., II, 303.
"Repente refugit" Ibid., II, 380.
"Primumque petebam" Ibid., II, 636.
"Moriemur multi" Ibid., II, 670.
"Patriosque Penates" Ibid., II, 717.
"Sedemque sacratam" Ibid., II, 742.
"Lumine lustro" Ibid., II, 754.
"Vestigia vento" Ibid., II, 758.
"Demere dictis" Ibid., II, 776.
"Fine furenti" Ibid., II, 771.
"Simillima somno" Ibid., II, 794.

BEGINNING:

"Multa movens" Aeneid, III, 34. "Provehimur portu" Aeneid, III, 72.

"Liminaque laurusque" Ibid., III, 91. "Dardanidae duri" Ibid., III, 94.

"Corrupto caeli" Ibid., III, 138. "Virginei volucrum vultus" Ibid., III, 216.

"Progredior portu" Ibid., III, 300. "Supplicibus supera" Ibid. III, 439.

"Dona dehinc" Ibid., III, 464. "Provehimur pelago" Ibid., III, 506.

"Corpora curamus" Ibid., III, 511. "Induit implevit" Ibid., III, 526.

"Pastorem Polyphemum" Ibid., III, 657. "Moenia magnanimum" Ibid., III, 704.

ENDING:

"Mirabile monstrum" Ibid., III, 26. "Proceris primimque parentem" Aeneid, III, 58.

"Placidissima portu" Ibid., III, 78. "Silencia sacris" Ibid., III, 112.

"Abscondimus arces" Ibid., III, 291. "Litera linquens" Ibid., III, 300.

"Captiva cubile" Ibid., III, 324. "Cognomine campos" Ibid., III, 334.

"Aequoris aestu" Ibid., III, 397. "Adopertus amictu" Ibid., III, 405.

"Sonantia silvis" Ibid., III, 442. "Critasque comantes" III, 468.

"Monimenta mearum" Ibid., III, 486. "Populosque propinquos" III, 502.

"Cratera corona" Ibid., III, 525. "Spirate secundi" Ibid., III, 529.

"Portusque patescit" Ibid., III, 530. "Ulciscimur umbras" Ibid., III, 638.

"Mole moventem" Ibid., III, 656. "Coniferae cyparissi" III, 681.

BEGINNING:

"Incubat illum"	Aeneid, IV, 83.	"Ardet amans"	Aeneid, IV, 101.
"Retia rara"	Ibid., IV, 131.	"Incedunt ipse"	Ibid., IV, 141.
"Progenuit pedibus"	Ibid., IV, 180.	"Maeonia mentum mitra"	Ibid., IV, 216.
"Dardaniumque ducem"	Ibid., IV, 224.	"Quae quibus"	Ibid., IV, 371.
"Convectant calle"	Ibid., IV, 405.	"Visa viri"	Ibid., IV, 461.
"Festinare fugam"	Ibid., IV, 575.	"Litora litoribus"	Ibid., IV, 628.
"Hauriat hunc"	Ibid., IV, 661.	"Spumantem sparsas"	Ibid., IV, 665.
"Semianimemque sinu"	Ibid., IV, 686.	"Sola sibi"	Ibid., IV, 467.

ENDING:

"Sana sororem"	Ibid., IV, 8.	"Terra triumphis"	Ibid., IV, 37.
"Cupidine captos"	Ibid., IV, 194.	"Accensus amaro"	Ibid., IV, 203.
"Mania murmura miscent"	Ibid., IV, 210.	"Regna recepit."	Ibid., IV, 214.
"Laude laborem"	Ibid., IV, 233.	"Parere parabat"	Ibid., IV, 238.
"Fama furenti"	Ibid., IV, 298.	"Componere curas"	Ibid., IV, 341.
"Tartara tendit"	Ibid., IV, 446.	"Verba vocantis"	Ibid., IV, 460.
"Ardentibus aptum"	Ibid., IV, 482.	"Spirare secundos"	Ibid., IV, 562.
"Praecipitare potestas"	Ibid., IV, 565.	"Rapiuntque ruunt"	Ibid., IV, 581.
"Portare Penates"	Ibid., IV, 598.	"Populum patresque"	Ibid., IV, 682.

BEGINNING:

"Sufficimus superat"	Aeneid, V, 22.	"Bina boum"	Aeneid, V, 61.
"Hoc Helymus"	Ibid., V, 73.	"Salve sancte"	Ibid., V, 80.
"Famaque finitimos"	Ibid., V, 106.	"Tarde tenet"	Ibid., V, 154.
"Cum clamore"	Ibid., V, 167.	"Parte prior partem"	Ibid., V, 187.
"Alter ab Arcadio"	Ibid., V, 299.	"Digna dabis"	Ibid., V, 355.
"Victori velatum"	Ibid., V, 366.	"Ducere dona"	Ibid., V, 385.
"Tantane tam"	Ibid., V, 390.	"Culminibus crepitant"	Ibid., V, 459.
"Trinacrii Teucrique"	Ibid., V, 530.	"Amissum Anchisen"	Ibid., V, 614.
"Robora restinctus"	Ibid., V, 698.	"Millia multa"	Ibid., V, 806.
"Frena feris"	Ibid., V, 818.	"Promissisque patris"	Ibid., V, 863.

ENDING:

"Contingere caelo"	Ibid., V, 18.	"Litora longe"	Ibid., V, 23.
"Advertuntur arenae"	Ibid., V, 34.	"Certamina classis"	Ibid., V, 66.
"Praemia palmae"	Ibid., V, 70.	"Comitante caterva"	Ibid., V, 76.
"Sanguine sacro"	Ibid., V, 78.	"Classe carinae"	Ibid., V, 115.
"Circumflectere cursus"	Ibid., V, 131.	"Sui sociumque salutis"	Ibid., V, 174.
"Ventisque vocatis"	Ibid., V, 211.	"Optimus olli"	Ibid., V, 358.
"Caput crassum cruorum"	Ibid., V, 469.	"Telumque tetendit"	Ibid., V, 508.
"Ales ad auras"	Ibid., V, 861.	"Sale saxa sonabant"	Ibid., V, 866.

BEGINNING:

"Praetexunt puppes"	Aeneid, VI, 5.	"Praepetibus pennis"	Aeneid, VI,15.
"Dique deaeque"	Ibid., VI, 64.	"Hectoris hic"	Ibid., VI, 166.
"Praecipue pius"	Ibid., VI, 176.	"Procumbunt piceae"	Ibid., VI, 180.
"Principio pinguem"	Ibid., VI, 214.	"Ignibus imponit"	Ibid., VI, 246.
"Voce vocans"	Ibid., VI, 247.	"Tandem trans"	Ibid., VI, 415.
"Astulit atra"	Ibid., VI, 429.	"Panduntur portae"	Ibid., VI, 574.
"Pulsatusve parens"	Ibid., VI, 609.	"Acceleremus ait"	Ibid., VI, 630.
"Pars pedibus plaudunt"	Ibid., VI, 644.	"Hunc habet"	Ibid., VI, 668.
"Fataque fortunasque"	Ibid., VI, 683.	"Stant sale"	Ibid., VI, 697.
"Regis Romani"	Ibid., VI, 810.	"Seu spumantis"	Ibid., VI, 881.

ENDING:

"Secreta Sibyllae"	Ibid., VI, 10.	"Credere caelo"	Ibid., VI, 15.
"Pendere poenas"	Ibid., VI, 20.	"Sortemque senectae"	bid., VI, 114.
"Obmutuit ore"	Ibid., VI, 155.	"Venere volantes"	Ibid., VI, 191.
"Letumque Labosque"	Ibid., VI, 277.	"Discordia demens"	Ibid., VI, 280.
"Formidine ferrum"	Ibid., VI, 290.	"Pulsusque parumper"	bid., VI, 382.
"Traxitque trementem"	Ibid., VI, 396.	"Colla colubris"	Ibid., VI, 419.
"Saeva sonare"	Ibid., VI, 557.	"Moresque manusque"	Ibid., VI, 683.
"Moribundaque membra"	Ibid., VI, 732.	"Saevasque secures"	Ibid., VI, 819.
"Viscera vertite vires"	Ibid., VI, 833.	"Sulco Serrane serentem"	Ibid., VI, 844.

In his collocation of words, Virgil extends his repetition to the use of the same or like-sounding words in a verse. Often the word is used in different cases. In some instances, this repetition of a word is replaced by alliterative synonyms. Virgil also delights in bringing together words compounded with the same preposition by themselves or in union with other sorts of alliteration. Word-alliteration is always very effective, for it bears with it a force, a special stress, a power that affects the emotions of the soul, and brings into high relief the thought or idea at hand. Since Virgil had a story to tell, and not merely a poem to write, he was most careful in his choice of words and expressions, and we need not wonder, then, that he frequently used the device of word-repetition. Below, I have written a few examples from the Books, and in the Appendix I have recorded others checked in my study.

"Latio . . . Latinum" Aeneid, I, 6.

"Cererem . . . Cerealia" Ibid., I, 177.

"Venus . . . Veneris" Ibid., I, 325.

"Orbis in oris" Ibid., I, 331.

"Hic alii . . . hic alta" Ibid., I, 427.

"Omnibus . . . omnium" Ibid., I, 599.

"Pueri . . . puer" Ibid., I, 684.

"Fatis . . . fata" Ibid., I, 239.

"Hic tibi . . . haec te"	Aeneid, I, 261.
"Dextrae . . . dextram"	Ibid., I, 408.
"Cavae . . . cavernae"	Ibid., II, 53.
"Defendi . . . defensa"	Ibid., II, 292.
"Arma . . . armis"	Ibid., II, 314.
"Fuimus . . . fuit"	Ibid., II, 325.
"Salus . . . salutem"	Ibid., II, 354.
"Fertur . . . furens"	Ibid., II, 498.
"Patris, patrem"	Ibid., II, 663.
"Alterium . . . alterius"	Ibid., II, 667.
"Vestrum . . . vestroque"	Ibid., II, 703.
"Vos . . . vestris"	Ibid., II, 712.
"Omnes, omnemque"	Ibid., II, 750.
"Nomen de nomine"	Ibid., III, 18.
"Fuge . . . fuge"	Ibid., III, 44.
"Rex . . . rex"	Ibid., III, 80.
"Nati . . . natorum"	Ibid., III, 98.
"Undique et undique"	Ibid., III, 193.
"Phoebo . . . Phoebus"	Ibid., III, 251.
"Is . . . ea"	Ibid., III, 393.
"Iterumque iterumque"	Ibid., III, 436.

"Mihi . . . mei"	Aeneid,	III,	489.
"Alia ex aliis"	Ibid.,	III,	494.
"Fugite . . . fugite"	Ibid.,	III,	639.
"Salus . . . salutem"	Ibid.,	III,	654.
"Multa . . . multusque"	Ibid.,	IV,	3.
"Quis . . . quo"	Ibid.,	IV,	98.
"Circum . . . circum"	Ibid.,	IV,	254.
"Nec te . . . nec te"	Ibid.,	IV,	307.
"Te . . . tibi"	Ibid.,	IV,	317.
"Me . . . meis"	Ibid.,	IV,	340.
"Iam Iam"	Ibid.,	IV,	371.
"Iterum . . . iterum"	Ibid.,	IV,	413.
"Talibus . . . talisque"	Ibid.,	IV,	437.
"Fuerat . . . fuisset"	Ibid.,	IV,	603.
"Litora litoribus"	Ibid.,	IV,	628.
"Felix . . . felix"	Ibid.,	IV,	657.
"Idem . . . eadem"	Ibid.,	IV,	679.
"Puer . . . pubes"	Ibid.,	V,	74.
"Ingentemque, ingenti"	Ibid.,	V,	118.
"Possunt . . . posse"	Ibid.,	V,	231.
"Quibus . . . quorum"	Ibid.,	V,	235.

"Vela . . . velis" Aeneid, V, 281.

"Calcemque . . . calce" Ibid., V, 324.

"Trojaque . . . Trojanum" Ibid., V, 602.

"Vita . . . vita" Ibid., V, 724.

"Ipsae . . . ipsi" Ibid., V, 767.

"Gravis graviterque" Ibid., V, 447.

"Dique deaeque" Ibid., VI, 64.

"Bella . . . bella" Ibid., VI, 86.

"Si tantus . . . si tanta" Ibid., VI, 133.

"Hectoris . . . Hectora" Ibid., VI, 136.

"Procul O, Procul" Ibid., VI, 258.

"Talia . . . talia" Ibid., VI, 372.

"Ramum . . . ramum" Ibid., VI, 406.

"I . . . I" Ibid., VI, 545.

"Ausi . . . ausoque" Ibid., VI, 624.

"Centum . . . centum" Ibid., VI, 625.

"Suum . . . sua" Ibid., VI, 641.

"Regem . . . regumque" Ibid., VI, 765.

"Omnis . . . omnis" Ibid., VI, 787.

"Hic vir, hic est" Ibid., VI, 791.

"Tuqique prior, tu parce" Ibid., VI, 834.

CHAPTER V

MEANING OF THE LETTERS EMPLOYED IN VIRGIL'S ALLITERATIONS

Virgil is an artist in words. He employs practically all the letters of the alphabet in the alliterations of his Aeneid--some more frequently than others--in accordance with the fact that certain sounds emphasize in a better way the moods, emotions, or the coloring of the verse.

The forceful use of nasals affords an interesting study of very impressive passages. The "m" denoting might and magnitude,[1] as well as mourning, fear, and wonder, is used very frequently throughout the Books. The well-known passage, "Magno cum murmure montis," I, 55, illustrates the power expressed in the "m." "Hac metuens molemque et montis," I, 61, continues the m-m-m sound in fear and danger. "Cum murmure montis," I, 245, shows the use of the "m" to express something mournful, in an instance where one may press the lips tightly together and hear the wail of the m-m-m; again we hear wonderment in "modis . . . miris," I, 354, which can even be translated with an alliteration--"in wondrous wise." The picture here is the unburied image of Dido's husband, whose pale face rises up in a very wondrous way. In "Miratur molem Aeneas, magalia quondam," I, 421, Aeneas

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1 E. E. Sikes, Lucretius, (London: Cambridge University Press, 1893), p. 47.

wonders at the great city with its massive buildings. Virgil uses this alliteration, no doubt, to show the variety of impressions which crowd all at once upon the mind of Aeneas. When there is a mournful tale to tell, the repetition of the letter "m" seems to give a preliminary hint: "Hic aliud maius miseris multoque tremendum abjicitur magis," II, 199-200. (Here another and a much more dreaded portent is presented to our fearful sight). The mournful tone is expressed again in the oft-quoted line, "Sunt lacrimae rerum et mentem mortalia tangunt solve metus, I, 462.[2] Fear, mourning, and confusion are expressed in the following lines:

> "Diverso interea miscentur moenia luctu,
> Et magis atque magis, quamquam secreta parentis
> Anchisae domus arboribusque obtecta recessit,
> Clarescunt sonitus armorumque ingruit horror." II, 298-300.[3]

> "Per tela, per hostis
> Vadimus haud dubiam in mortem mediaeque tenemus
> Urbis iter;" II, 358-360.[4]

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2 H. R. Fairclough, Virgil, (New York: G. P. Putnam's Sons, MCMXXVII), I, 273. "Here, too, there are tears for misfortune and mortal sorrows touch the heart."

3 Ibid., I, 315. "On every side, meanwhile, the city is in a turmoil of anguish; and more and more, though my father Anchises' house lay far withdrawn and screened by trees, clearer grow the sounds, and war's dread din sweeps on."

4 Ibid., I, 319. "Through swords, through foes, we pass to certain death, and hold our way to the city's heart."

"Interea magno miscere murmure caelum
Incipit; insequitur commixta grandine nimbus." IV, 160-161.[5]

Virgil uses alliteration to the extreme, but almost always with a definite purpose. The letter "v" was considered by the ancients, it would seem, to express something shameful, horrible, ignoble, disgusting--in fact, anything that would repel. A few examples will bear out my statement:

"At regina gravi iamdudum saucia cura
Vulnus alit venis et caeco carpitur igni
Multa viri virtus animo multosque recursat
Gentis honos; haerent infixi pectore vultus
Verbaque, nec placidam membris dat cura quietem." IV, 1-5.[6]

In line two, "Vulnus . . . venis" Dido does not fight against her passion, but feeds it, as it were, with her very life blood. In lines three, four, and five, "viri virtus . . . vultus verbaque," Virgil expresses Dido's ignoble thoughts. The great courage of the man, and the great honor of his race recur to her mind; his face and words cling fixedly in her heart. In line sixteen, Book IV, "Ne cui me vinclo vellem sociare iugali . . ." once more the dishonorableness and unfaithfulness of Dido to her former husband

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5 H. R. Fairclough, Virgil, (New York: G. P. Putnam's Sons, MCMXXVII), I, 407. "Meanwhile in the sky begins the turmoil of a wild uproar; rain follows, mingled with hail."

6 Ibid., I, 397. "But the queen, long since smitten with a grievous love-pang, feeds the wounds with her life-blood, and is wasted with fire unseen. Oft to her heart rushes back the chief's valor, oft his glorious stock; his looks and words cling fast within her bosom, and the pang withholds calm rest from her limbs."

is expressed by her secretly planning to unite herself in the nuptial bond after her promise at the death of Sychaeus. In IV, 23, "Adgnosco veteris vestigia flammae," Dido admits that the stranger has roused her passions and shaken her firm resolution of the past, for she recognizes the traces of her old "flame." In "Ante, Pudor, quam te violo aut tua iura resolvo," IV, 27, the letter "v" in violo and resolvo certainly picture the shameful act that Dido is waveringly contemplating. Virgil is here thinking, no doubt, of the ancient Roman feeling that condemned second marriages.

"Hinc exaudiri voces et verba vocantis
Visa, viri, nox cum terras obscura teneret;" IV, 460-461.[7]

Here the plaintive sound of her husband's voice, calling to her in order to frustrate her shameful desires seems to be distinctly heard. In II, 116, "Sanguine placastis ventos et virgine caesa," Virgil expresses the idea of something horrible, as in the act of slaying a maiden. A change in Virgil's usual meaning of "v" seems to occur in "Testor in occasu vestro nec tela nec ullas vitavisse vices Danaum et, si fata fuissent," II, 433, where he pictures the "give and take," the "blow and counterblow" of close combat. To me, this would indicate the idea of courage and valor, rather than the usual idea of fear, shame, and disgust. Again in II, 561, "Ut regem aequaevum crudeli vulnere vidi vitam exhalantem;" Virgil seems to deviate

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7 H. R. Fairclough, Virgil, (New York: G. P. Putnam's Sons, MCMXXVII), I, 427. "Thence she heard, it seemed, sounds and speech as of her husband calling, whenever darkling night held the world."

from his ordinary meaning of "v" and here imbues it with the idea of pity and deep sadness. Power seems to be the meaning of "v" in III, 375-376.[8]

"Sic fata deum rex sortitur volvitque vices, is vertitur ordo."

Fate is here a revolving wheel, which in time brings to each man his lot. In "Ut venere, vident indigna morte peremptum," VI, 163, the poet seems to have chosen this alliteration to emphasize the contrast between "calm" and "excitement." Again the alliteration of "v" seems to catch the straying attention, and to inspire a thrill of hope in VI, 190-192.

"Vix ea fatus erat, geminae cum forte columbae
Ipsa sub ora viri caelo venere volantes
Et viridi sedere solo. Tum maximus heros . . . "

It is the contrast, as it were, between a hopeless longing, and the sudden promise of fulfillment. According to Professor Evans, the alliteration in IV, 460-461, "Hinc exaudiri voces et verba vocantis, visa, viri, nox cum terras obscura teneret," is doubtless intended to produce the effect of solemnity.[9]

The "f," another fricative, is quite prominent throughout the Aeneid. Virgil uses it in his alliterations to describe the threatening rumbles of the thunderbolt, and the flashes of lightning and fire, as well

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8 H. R. Fairclough, Virgil, (New York: G. P. Putnam's Sons, MCMXXVII), I, 373. "For thus the king of the gods allots the destinies and rolls the wheel of change; and such is the circling course."

9 W. J. Evans, Allitteratio Latina, (London: Williams and Norgate, 1921), Introduction p. XXIII.

as for furious blasts of wind and storm. "Talia flammato secum dea corde volutans nimborum in patriam, loca feta furentibus Austris, I, 50-51, is an apt illustration; "Velum adversa ferit, fluctusque ad sidera tollit; franguntur remi," I, 103-104, repeat the same idea.

"Suscepitque ignem foliis atque arida circum
Nutrimenta dedit rāpuitque in fomite flammam," I, 175-176.

These lines suggest the idea of flames of fire, as Achates strikes a spark from the flint. The same idea of flames or flashes of light, and of crushing or splintering into bits, is brought out in "Expediunt fessi rerum, frugesque receptas et torrere parant flammis ventosque frangere saxo," I, 178-179. The line, "Expectet facilemque fugam ferentis," IV, 430, pictures an easy flight with strong, favorable winds. Another idea of the "f" is found in "Fervet opus redolentque thymo fragrantia mella," I, 436, in which the impression of fragrance and sweet aromas is given. Still another idea, with the "f" expressing festal foliage and beauty, is found in "Velleribus niveis et festa fronde revinctum," IV, 459.

The "r" with its rolling sound is used frequently in passages which explain the origin of the elements, and in those which seem to stress the turning back of the course of nature or of man or of events. Feel the effect in the line, "Stat casus renovare omnis omnemque reverti," II, 750; and again very impressively in the line, "Qua gressum extuleram, repeto et vestigia retro," II, 753. Book IV, 432, "Nec pulchro ut Latio careat et regnum retenquat," shows the same idea in the "giving back" the realm.

"Ingeminant curae, rursusque resurgens," IV, 531, is a strong line in the use of the "r." The rolling sound, with the "hurry and scurry," is well illustrated in "Idem omnis simul ardor habet; rapiuntque ruuntque," IV, 581. The "replacement" idea is shown in the line, "Robora navigabus, aptant remosque rudentisque, V, 753, with the replacing of the fire-charred timbers.

Closely allied with the liquid "r" is the "l," which seems to be fittingly and pleasingly used by Virgil when the soft gliding and sparkling life of the sea is brought before the mind, or the quick, silent gliding away of time, of space, of events, is brought forth. "Litoraque et latos populos, sic vertice caeli constitit," I, 225, shows Jupiter looking upon the shores and people spread over the land, in soft gliding away of time and sight. "Veniet lustris labentibus aetas," I, 285, shows the gliding away of the seasons in quick succession. Book II, 85, "Demisere neci, nunc cassum lumine lugent," portrays, as it were, the slow gliding away of light. "Sibila lambebant linquis vibrantibus ora," II, 211, vividly shows the ever quivering gliding tongues of the sea-serpents, licking their hissing mouths. "Quale per incertam lunam sub luce maligna," VI, 270, pictures the soft gliding light of a changing moon, as night comes gently on.

> "Principio caelum ac terras camposque liquentis
> Lucentemque globum lunae Titaniaque astra." VI, 724-725.

These lines bring out the gliding, sparkling life of the sea, and of the heavens and the earth, under the light of the shining moon. The sound of "l" is ever liquid, and the sound of the laughing waves bring constant joy and delight.

One of the most frequently used letters in the alliterations of the first six Books of the Aeneid--as the Appendix will show-- is the sibilant "s." Virgil uses this letter, it would seem, either for the purpose of producing a picture of serene calm, or peaceful sleep; or to represent a hissing, scornful image. With this letter especially does Virgil show his characteristic quality of workmanship--the judicious manner in which the technique is adapted to the subject-matter, and to the general tone of the paragraph. For example, in the lines,

"Da dextram misero et tecum me tolle per undas,
Sedibus ut saltem placidus in morte quiescam," VI, 370-371

the significance of the "s" is plainly seen. It is clearly intended to suggest the peaceful calm of death. In the opening lines of Book III, 1-2,

"Postquam res Asiae Priamique evertere gentem
Immeritam visum superis, cecidque superbum"

the sound of the "s" gives a sharp impression of the power and pride of Ilium. In the same Book, III, 110-112,

" . . . habitabant vallibus imis.
Hinc Mater cultrix Cybelae Corybantiaque aera
Idaeumque nemus, hinc fida silentia sacris,"

the serene, peaceful silence of the grove and the "mysteries" is brought out. There are many lines interspersed throughout the different Books which show the hissing sound of the "s" producing in the mind a scornful image. I have chosen just a few verses to illustrate this idea.

"Seditio, saevitque animis ignobile volgus,
Iamque faces et saxa volant (furor arma ministrat),
Tum pietate gravem ac meritis si forte virum quem
Conspexere, silent arrectisque auribus adstant;" I, 149-152.

These lines show a sharp contrast between the angry tumult and the hissing of the flying stones, and the peaceful calm of the rabble as they suddenly set eyes on a man of sterling worth and service. They are silent and stand by in serene surrender. The picture of quiet, peaceful sleep is brought out in I, 680, "Hunc ego sopitum somno super alta Cythera." Even in English this line could be alliterative by saying, "slumber and sleep." In the following line, another good alliteration of "s" is found: "Aut super Idalium sacrata sede recondam." I, 681. This verse likewise expresses quiet in the mere fact that it refers to a restful, sacred place.

"Sanguineae superant undas; pars cetera pontum
Pone legit sinuatque immensa volumine terga.
Fit sonitus spumante salo; iamque arva tenebant
Ardentisque oculos suffecti sanguine et igni
Sibila lambebant linguis vibrantibus ora," II, 207-211.

Here we almost hear the splash and surging of the waves as the huge bodies of the serpents approach the shore. The frequent use of the "s" in the lines suggests the mighty "hiss" of the water on the beach, and the equally mighty "hiss" of the serpents overtopping the waves. Again in II, 418, "Stridunt silvae saevitque tridenti spumeus," the hissing sound of the words vividly picture the "hiss" of the raging storm. The sound of the rustling woods is clearly imitated in the sound of the "s" in, "Divinosque lacus et Averna sonantia silvis," III, 442. The line, "Stat sonipes ac frena

ferox spumantia mandit," IV, 135, contains a double alliteration--s^3f^2--and the "s" sound gives the suggestion of an impatient animal, ready to be off. In I, 161, "Frangitur inque sinus scindit sese unda reductos," the hissing and breaking of the waves contrast with the quiet and calm that ensues, causing the waves to flow harmlessly on either side. "Ac primum silici scintillam excudit Achates succepitque ignem," I, 174, speak of the spark that is struck from a flint by Achates. The alliteration presents a clear picture of the sharp hissing and crackling spark and flame. A characteristic quality in the Aeneid is surely the judicious manner in which Virgil adapts the whole technique of his scheme to the subject-matter of his poem, and to the general tone of the paragraph. For example, in the episode of the sea-serpents listed above, II, 209-211, "Fit sonitus, spumante salo," the hissing sound is clearly intended by suggesting the hissing of the brine to balance the line, "Suffecti sanguine et igni sibila lambebant linguis," describing the hissing of the serpents. Although it seems most clearly evident that Virgil uses the alliteration here with definite intention, still we can note in other lines that he does not avoid collocations of the "s" sound.

Virgil is quite profuse in the use of the labial "p" in his many alliterations. The repetition of this sound often displays power, force, and immensity; again it designates a contemptuous sound giving the clear expression of disgust. Sometimes, too, it seems to carry with it the idea

of pleading and begging for something greatly desired. In line 249 of I, "Nunc placida compostus pace quiescit," the "p" gives the idea of tranquil rest--placid peace. Book I, 481, "Supliciter tristes et tunsae pectora palmis," gives the impression of an intense pleading as the Trojan women, in suppliant attire, beat their breasts with their hands, in their almost desperate prayers to the goddess. Vastness and immensity are plainly portrayed in I, 181, and V, 186-187; "Prospectum late pelago petit, Anthea si quem," as Aeneas climbs a peak and seeks a full view over the sea; "Nec tota tamen ille prior praeeunte carina; parte prior; partem rostro premit aemula Pristis," as Sergestus and Mnestheus take the lead in the race of the ships. Mighty power is shown in I, 246, "It mare proruptum et pelago premit arva sonanti," when the bursting flood comes sweeping along and buries the fields under its raging, thundering waves. A contemptuous sarcasm seems to pervade the lines:

> "Permittit patria? Hospitio prohibemur harenae;
> Bella cient primaque vetant consistere terra," I, 540-541.

A feeling of resentment fills the hearts of the "wanderers" when they are denied a welcome, and forbidden to set foot on the borders of the land. The same idea of disgust and contemptuousness for a place where hospitality is denied, is expressed in:

> " . . . Polydorum obtruncat et auro
> Vi potitur. Quid non mortalia pectora cogis,
> Auri sacra fames! Postquam pavor ossa reliquit,
> Delectos populi ad proceres primumque parentem" III, 55-58.

Alliteration of the dental "t" is prominent in the passages of sublimity, as in the invocation of Venus to her son, Cupid, where thoughts and images seem to crowd upon each other as they hurry through the poet's mind, swept onward by the rapid flow of his imagination; in passages indicating tumult and terror; and in expressions denoting quantity--as, "so great--so much." The following passages illustrate the sublimity in the invocations and references to the gods and goddesses:

"Quin, ut te supplex peterem et tua limina adirem," VI, 115.

"Talibus orabat dictis arasque tenebat," VI, 124.

"Ille autem: tua me, genitor, tua tristis imago," VI, 695.

"Ultus avos Troiae, templa et temerata Minervae." VI, 840.

Tumult and terror are pictured in:

"Conventus trahit in medios turbamque sonantem," VI, 753.

"Et septemgemini turbant trepida ostia Nili." VI, 800.

The idea of quantity is shown in:

"Quod si tantus amor menti, si tanta cupido est," VI, 133.

"In tantum spe tollet avos, nec Romula quondam
Ullo se tantum tellus iactabit alumno." VI, 876-877.

The dental, "d," infrequently though it does occur, is prominent in lines referring to the gods and goddesses. Selected illustrations will verify the statement:

"Extulerat, fatisque deum defensus iniquis" II, 257.

"Incipit et dono divum gratissima serpit." II, 269.

"Descendo ac ducente deo flammam inter et hostis" II, 632.

"Ducebatque diem, Danaique obsessa tenebant" II, 802.

"Stant sale Tyrrheno classes. Da iungere dextram" VI, 697.

"Poscere fata tempus, ait: 'Deus, ecce deus!'" VI, 46.

The gutturals, "c" and "g" are used very frequently by Virgil in his sound repetitions. The "c" is very prominent in forceful descriptive passages. Illustrations follow:

"Haec ubi dicta, cavum conversa cuspide montem" I, 81.

"Tydides multa vastabat caede cruentus," I, 471.

"Sola mihi talis casus Cassandra canebat." III, 183.

"Tum pater Anchises magnum cratera corona" III, 525.

"Scirent et longos ubi circumflectere cursus." V, 131.

"Iactantemque utroque caput crassumque cruorum" V, 469.

"At pater Aeneas, casu concussus acerbo" V, 700.

The "g," as used by Virgil, seems to have several meanings in the passages. Most evident is the idea of heaviness, seriousness, and, perhaps, grave importance. Again, in some instances, the letter denotes glory and glamor. The following selections indicate the spirit of gravity and great importance:

"Marte gravis geminam partu dabit Ilia prolem." I, 274.

"Hic regina gravem gemmis auroque poposcit" I, 728.

"Sed graviter gemitus imo de pectore ducens," II, 288.

"Edico, et dira bellum cum gente gerendum." III, 235.

"Cum gemitu glomerat, fundoque exaestuat imo." III, 577.

"Quis Gracchi genus aut geminos duo fulmina belli" VI, 842.

"Aut gremio Ascanium, genitoris imagine capta." IV, 84.

The impression of glory and greatness are plainly shown in the very frequently quoted line:

"Proximus ille Procas, Troianae gloria gentis." VI, 767.

The vowels, "a," "i," "e," "o," "u," are all represented in the alliterations of the Aeneid--in the order of frequency as shown by the listing. The "a" is very prominent, and plays the most important part in its class. It carries with it the impressions of awe, reverence, and immensity. This "awe," sometimes referred to as "awfulness," makes varied and deep impressions. The lines listed will show these impressions :

"Ardentisque avertit equos in castra, prius quam" I, 472.

"Ascensu supero atque arrectis auribus adsto:" II, 303.

"Penelei dextra divae armipotentis ad aram" II, 425.

"Bello armantur equi, bellum haec armenta minantur" III, 540.

"Abnuit Aeneas, sed laetum amplexus Acesten" V, 531.

"Et primum ante omnis victorem appellat Acesten." V, 540.

"Et me saevus equis Oriens adflavit anhelis." V, 739.

"Pergama et armatum peditem gravis attulit alvo." VI, 516.

The "n" and "q" alliteration is more or less accidental, owing to the frequent use of negatives and connectives. However, Virgil so uses them as to make them effective, especially in passages of contrast and of correlated ideas.

The "n" passages selected are:

"Neque te teneo neque dicta refello:" IV, 380.

"At non infelix animi Phoenissa, neque umquam" IV, 529.

"Nec nos obniti contra nec tendere tantum" V, 21.

"Nec non et socii, quae cuique est copia, laeti" V, 100.

The "q" illustrations follow:

"Di tibi, si qua pios respectant numina, si quid" I, 603.

"Quae quibus anteferam?" IV, 371.

"Quam quae Dardanium tellus mihi servat Acesten" V, 30.

"Quamquam o—sed superent, quibus hoc, Neptune, dedisti—" V, 195.

Virgil seems to avoid, as much as possible, the "b" sound in

his alliterations. This letter he uses mainly, as a rule, for echoing an emphatic word, as:

"Partem opere in tanto, sineret dolor, Icare, haberes;
Bis conatus erat casus effingere in auro,
Bis patriae cecidere manus." VI, 30-33.

"Et centumgeminus Briareus ac belua Lernae," VI, 287.

The echo of the "b" is very apparent in, "Buten, Bebrycia ferebat." Virgil also used the "b" occasionally to reinforce effects as,

"Terga boum plumbo insuto ferroque rigebant." V, 405.

In an emphatic line he repeats the entire word to give the reinforced impression of the grimness and devastating nature of war:

"Bella, horrida bella et Thybrim multo spumantem sanguine cerno." VI, 86.

After studying the alliterations in their various forms and most unique patterns, and checking closely on the individual letters used over and over again, I feel convinced that Virgil was aiming at very definite effects, and that his letters were deliberately chosen. The ancients held that a word expressed the sound which the notion conveyed to the mind--voluptas was "smooth," crux, "harsh"--because sound must agree with the meaning.[10]

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10 E. E. Sikes, Roman Poetry, (New York: E. P. Dutton and Company, Inc., 1923), p. 264.

Specifically speaking, I have found that Virgil, in his many alliterations, uses the V, M, S, P, L, F, R, T, C, A, D, more frequently in the Books of the Aeneid than the other letters. It is hardly necessary to add that no letter is wholly associated with one single idea or emotion. For example, if "m" is used for sorrow or death, that same letter is just as equally common to suggest magnitude and power--fear and wonder--vastness and majesty. It may even stand for very different notions, as when Virgil puts softness and affection in the lines:

"Cui mater media sese tulit obvia silva," I, 314.

"Iuvenes, monstrate, mearum vidisti si quam . .".I, 321.

Virgil knew that verbal music--except for some very special effects--must depend on the interweaving of sounds more than on the iteration of a single note.[11] And yet, even in this effect, we see how very artfully and effectively the poet uses his choice alliteration. His usual and typical method may be illustrated by the following paragraph of the Aeneid, IV, 522-532.

"Nox erat, et placidum carpebant fessa soporem
Corpŏra per terras, silvaeque et saeva quierant
Aequora, cum medio volvuntur sidĕra lapsu,
Cum tacet omnis ager, pecudes pictaeque volucres,

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11 E. E. Sikes, Roman Poetry, (New York: E. P. Dutton and Company, Inc., 1923), p. 269.

"Quaeque lacus late liquidos, quaeque aspera dumis
Rura tenent, somno positae sub nocte silenti.
Lenibant curas et corda oblita laborum.
At non infelix animi Phoenissa, neque umquam
Solvitur in somnos, oculisve aut pectore noctem
Accipit; ingeminant curae, rursusque resurgens
Saevit amor, magnoque irarum fluctuat aestu." [12]

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12 H. R. Fairclough, Virgil, (New York: G. P. Putnam's Sons MCMXXVII), I, 431. "It was night, and over the earth weary creatures were tasting peaceful slumber; the woods and wild seas had sunk to rest—the hour when stars roll midway in their gliding course, when all the land is still, and beasts and gay birds, both they that far and near do haunt the limpid lakes, and they that dwell in fields of tangled brakes, are couched in sleep beneath the silent night. But not so the soul-racked Phoenician queen; she never sinks to sleep, nor draws the night into eyes or heart. Her pangs redouble, and her love, swelling up, surges afresh, as she heaves with a mighty tide of passion."

A detailed list of the alliterations found in the first six Books of the Aeneid, arranged according to types and forms, will be found in the Appendix, pp. 78-100.

CHAPTER VI

CONCLUSION

That alliteration is most prominent in the Aeneid is certainly evident and easily recognized even in a cursory reading of the poem. The point at issue in this thesis is the question whether or not Virgil deliberately and with a decided purpose intended to make the alliterations "fit in" in the pattern of his scheme.

Though some instances of alliteration are bound to occur in the Aeneid, as in any other long poem, because of the related and correlated words and ideas which frequently fall naturally into alliterative words, still we must admit that the examples cited most explicitly suggest that the use of the many repetitions Virgil uses is attributable to a very definite purpose he had in mind. Before all else, Virgil seems to strive to create atmosphere. Throughout the poem we find that the sound of the letter often emphasizes the thought and the meaning of the verse. The labials and the palatals give vivid impressions of force, magnitude, strength, and power in verses which stress in a special way the workings of nature--as the storms on the sea, the operations of war, the deeds of heroes, and the directions of a kind Providence that led to the founding of the mighty kingdom that was Rome. The liquids seem to carry smooth

and clear pictures of the elements of nature, and of the gods and the goddesses who ruled and governed. The dentals convey deep thoughts of sublimity and grandeur in the mighty descriptions of the deeds and valor of the gods and the heroes.

Virgil uses his alliterations singly, and in compound combinations, as well as at the beginning and at the end of a verse, and the repetition of the same word or one of its forms in the verse. In initial alliterations the v, m, s, p, l, f, r, t, c, a, d, g, are used most frequently in all the types. Virgil employs practically all the letters of the alphabet, some more frequently than others, in accordance with his purpose that the sound better emphasizes the sense of the verse. The n and q alliteration may be more or less accidental, owing to the frequent use of negatives and connectives. However, their use is effective in those special passages of correlated and contrasted ideas. It is of great interest to note that often the end alliteration of a verse is present in the perfect hexameter ending. Accordingly, the fifth and sixth feet, which are so very important in verse, are each contained in one word:[1]

"Aeolus antro," "Auribus adstant," "Femina facti," "Murmure montis,"
"Adnuis arcem," "Impius intus," "Fomite flammam," "Pectora palmis,"
"Litore linquant," "Pectora Poeni," "Implicet ignem," "Pocula ponant."

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1 Aeneid, I, 52-152-176-245-250-294-364-481-517-567-660-706.

This particular scheme, namely end alliteration in the perfect hexameter ending, is prominent throughout the poem.

In his collocation of words, Virgil extends his repetition to the use of the same or like-sounding words in a verse. Sometimes he uses the same word in different cases:

> "Vestris vestram," "Defendi, defensa," "Fuimus . . . fuit,"
> "Patris, patrem," "Omnes, omnemque." [2]

> "Nomen de nomine," "Nati natorum," "Famulo famulamque,"
> "Longa . . . longis," "Alia ex aliis." [3]

> "Multa, multusque," "Quam . . . que," "Quis . . . quo,"
> "Tot . . . totidem," "Talibus, talisque," "Quid . . . quae,"
> "Fuerat . . . fuisset," "Litora litoribus." [4]

As a final illustration of Virgil's forceful alliteration, I will quote the lines portraying the venture into Hell, VI, 268-281:

> "Ibant obscuri sola sub nocte per umbram
> Perque domos Ditis vacuas et inania regna,
> Quale per incertam lunam sub luce maligna
> Est iter in silvis, ubi caelum condidit umbra
> Iuppiter, et rebus nox abstulit atra colorem.
> Vestibulum ante ipsum primisque in faucibus Orci
> Luctus et ultrices posuere cubilia Curae,

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2 Aeneid, II, 192-292-325-663-750.

3 Ibid., III, 18-98-329-383-494.

4 Ibid., IV, 3-47-98-183-437-595-603-628.

"Pallentesque habitant Morbi tristisque Senectus
Et Metus et malesuada Fames ac turpis Egestas,
Terribiles visu formae, Letumque Labosque;
Tum consanguineus Leti Sopor et mala mentis
Gaudia, mortiferumque adverso in limine Bellum
Ferreique Eumenidum thalami et Discordia demens,
Vipereum crinem vittis innexa cruentis." 5

The study of the Aeneid has ever been a revelation of power and beauty, brought together by wondrous choice of words and sound collocations, woven into intricate patterns and interwoven schemes. Thus the Aeneid has lived on because of the energy thrown into the tale of the last agonies of Troy in Book II, the romantic passion in Book IV, the awe-inspiring visit to the nether regions in Book VI, and the portrayal of the bringing of civilization into Latium, and the founding of Rome in

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5 J. Wight Duff, A Literary History of Rome, (New York: Charles Scribner's Sons, 1928), p. 475.

"Through mirk they fared enwrapt in lonely night,
Through Pluto's halls unfilled and ghostly realms,
E'en as 'neath niggard light of fitful moon
There runs a road through trees, when Jupiter
Shrouds heaven, and inky night steals every hue.
Before the Door--the opening jaws of Hell--
Grief and the Venging Cares have set their couch;
There wan Diseases dwell and dolorous Eld,
Fear, ill-advising Famine, loathly Want,
Dread shapes to look upon--and Death and Toil,
Then Death's own brother, Sleep, and Evil Joys,
Of mind, and on the threshold full in view
Death-dealing Warfare and the iron cells
Of the Eumenides and maddening Strife,
Her viper tresses twined in bloody wreaths."

the six Books which follow[6]—all enhanced and made impressively outstanding because of the alliteration within the lines. Virgil's beauty of style was produced by a minute and sedulous shaping of words in the endeavor to satisfy the imperious demands of a refined self-criticism, and an ear divinely attuned. His ideal was the choice of words which in themselves and in association are winsome, impressive, and worthy of a noble theme. He achieved unrivalled mastery over the music of Latin verse.[7]

Virgil, the author of the immortal Aeneid, was ardently admired even in his own day, and his fame continued to increase with the passing centuries. He was looked upon as an inspired pagan prophet who had fortold the birth of Christ. He was called the POET, as if no other existed; the ROMAN, as if the ideal of the commonwealth was embodied in him; the Perfect in Style, with whom no other writer could be compared; the great PHILOSOPHER, who grasped the idea of all things; the WISE ONE, whose comprehension seemed to other mortals unlimited. The great mediaeval poets, such as Dante and Chaucer, learned much from the immortal Roman; since

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6 J. Wight Duff, A Literary History of Rome, (New York: Charles Scribner's Sons, 1928), p. 463.

7 Ibid., p. 477.

that time few great poets have escaped his influence, and one cannot properly estimate the course of European thought and poetic art without some real knowledge of Virgil and his dominating power[8]--all attributable to his most famous epic poem--the Aeneid.

And so I bring to a close my study of Virgil's profuse use of alliterations. As in the beginning of my thesis I compared the Aeneid with the Iliad and the Odyssey, so at its close it may not be out of place to contrast the two authors.

Homer charms us, not because he invents scenes, characters, and manners; not because he exhibits the riches of fancy, and the creative power of an active imagination; but because he describes things as they actually were, as they appeared to him; using those forms of speech and imagery which were then in common use. He actually saw that aspect of nature, which later poets only dream about. He drew from life, while the other poets held up an ideal portrait. The epic of Virgil is, on the other hand, like a grand musical composition by a master artist, with complex movements and intricate harmonies, all arranged and ably perfected with consummate skill. Virgil could not be the poet of nature--as was Homer--

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8 Clyde Pharr, Vergil's Aeneid, Books I-VI, (Chicago: D. C. Heath and Company, 1930), p. 4.

but he attained all that he had hoped, in leaving to posterity a PERFECT specimen of art. Homer is unrivalled as the bard of NATURE; Virgil is unexcelled as the poet of ART. In all the qualities of art, the Aeneid is greatly superior to the Iliad and the Odyssey.[9]

The great Horace expresses the undying fame of Virgil in the words: "Dignum laude virum Musa vetat mori; Coelo Musa beat." [10]

Longfellow voices his sentiments of deep admiration in the simple statement:

"Dead he is not, but departed--for an artist never dies." [11]

J. G. Holland beautifully describes Virgil's magic work of art: "The temple of art is built of words. Painting and sculpture and music are but the blazon of its windows, borrowing all their deep significance from the light, and suggestive only of the temple's uses."[12]

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9 Francis Bowen, P. Virgililii Maronis--Virgil, (Boston: James Munroe and Company, 1860), p. 430.

10 Horace, Carmina IV, 8. 28.

11 Longfellow, Nuremburg, St. 13.

12 J. G. Holland, Plain Talks on Familiar Subjects, Art and Life.

And so, we too, may sit down in the easy chair of thought to reminisce and recall our early study of Virgil's Aeneid, living over the joyous days of our childhood, hearing again the echoes of the dear old classroom with its murmuring memories, poignant now to the sensitive heart, where we learned and recited our "daily lines." Now, in our later life, as we read again the soul-stirring verses and passages, our fleeting youth comes back to us with all its bright glimmerings, and we revel repeatedly in the joys of a happy, carefree dreamland.

APPENDIX

ALLITERATIONS IN THE AENEID I-VI

A summary of the major alliterations in the first six Books of the Aeneid, listed according to Book and Line for each of the following types: Single Alliteration, Compound Alliteration, Beginning Alliteration, End Alliteration, and Word Alliteration.

SINGLE ALLITERATION

BOOK I

LABIALS:

Line 75 . . . "p"
181 . . . "p"
194 . . . "p"
247 . . . "p"
249 . . . "p"
372 . . . "p"
435 . . . "p"
470 . . . "p"
480 . . . "p"
521 . . . "p"
526 . . . "p"
536 . . . "p"
714 . . . "p"

DENTALS:

Line 197 . . . "d"
266 . . . "t"
272 . . . "t"
293 . . . "d"
433 . . . "d"
505 . . . "t"
533 . . . "d"
605 . . . "t"
606 . . . "t"
665 . . . "t"
747 . . . "t"

GUTTURALS:

Line 81 . . . "c"
310 . . . "c"
361 . . . "c"
374 . . . "c"
398 . . . "c"
468 . . . "c"
486 . . . "c"
520 . . . "c"
586 . . . "c"
635 . . . "c"
649 . . . "c"
690 . . . Q "
728 . . . "g"
740 . . . "c"

FRICATIVES:

Line 51 . . . "f"
69 . . . "v"
182 . . . "v"
214 . . . "v"
222 . . . "f"
327 . . . "v"
333 . . . "v"
358 . . . "v"
493 . . . "v"
528 . . . "v"
529 . . . "v"
622 . . . "v"
671 . . . "v"
727 . . . "f"

NASALS:

Line 8 . . . "m"
61 . . . "m"
124 . . . "m"
184 . . . "n"

264 . . . "m"
269 . . . "m"
271 . . . "m"
320 . . . "n"
344 . . . "m"
354 . . . "m"
414 . . . "m"
424 . . . "m"
440 . . . "m"
462 . . . "m"
630 . . . "m"
652 . . . "m"
664 . . . "m"
678 . . . "m"

SIBILANTS:

Line 4 . . . "s"
35 . . . "s"
149 . . . "s"
161 . . . "s"
174 . . . "s"
209 . . . "s"
217 . . . "s"
342 . . . "s"
350 . . . "s"
431 . . . "s"
453 . . . "s"
557 . . . "s"
680 . . . "s"
681 . . . "s"
700 . . . "s"

LIQUIDS:

Line 225 . . . "l"
282 . . . "r"
283 . . . "l"
554 . . . "l"
577 . . . "l"
707 . . . "l"
736 . . . "l"
739 . . . "l"

VOWELS:

Line 47 . . . "a"
123 . . . "i"
138 . . . "i"
169 . . . "a"
250 . . . "a"
304 . . . "a"
334 . . . "a"
347 . . . "a"
353 . . . "i"
359 . . . "a"
373 . . . "a"
385 . . . "a"
393 . . . "a"
420 . . . "a"
458 . . . "a"
474 . . . "a"
511 . . . "a"
531 . . . "a"
579 . . . "a"
642 . . . "a"
660 . . . "i"
663 . . . "a"
687 . . . "a"
688 . . . "i"
738 . . . "i"

BOOK II

LABIALS:

Line 90 . . . "p"
107 . . . "p"
180 . . . "p"
205 . . . "p"
213 . . . "p"
228 . . . "p"
266 . . . "p"
334 . . . "p"
344 . . . "p"
369 . . . "p"
403 . . . "p"
454 . . . "p"
480 . . . "p"
493 . . . "p"
590 . . . "p"
663 . . . "p"
674 . . . "p"
724 . . . "p"
730 . . . "p"

DENTALS:

Line 44 . . . "d"
136 . . . "d"
159 . . . "t"
198 . . . "d"
225 . . . "d"
241 . . . "d"
248 . . . "d"
255 . . . "t"
257 . . . "d"
261 . . . "d"
269 . . . "d"
282 . . . "t"
398 . . . "d"
440 . . . "d"
472 . . . "t"
555 . . . "t"
563 . . . "d"
632 . . . "d"
802 . . . "d"

GUTTURALS:

Line 10 . . . "c"
51 . . . "c"
53 . . . "c"
86 . . . "c"
166 . . . "c"
179 . . . "c"
196 . . . "c"
218 , , . "c"
224 . . . "c"
360 . . . "c"

381 . . . "c"
438 . . . "c"
552 . . . "c"
564 . . . "c"
629 . . . "c"
765 . . . "c"
792 . . . "c"

FRICATIVES:

Line 50 . . . "v"
116 . . . "v"
168 . . . "v"
221 . . . "v"
249 . . . "f"
296 . . . "v"
304 . . . "f"
367 . . . "v"
452 . . . "v"
539 . . . "f"
561 . . . "v"
619 . . . "f"
641 . . . "v"
682 . . . "v"
759 . . . "f"

NASALS:

Line 32 . . . "m"
70 . . . "m"
104 . . . "m"
140 . . . "m"
150 . . . "m"
185 . . . "m"
199 . . . "m"
215 . . . "m"
234 . . . "m"
240 . . . "m"
287 . . . "n"
298 . . . "m"
331 . . . "m"
353 . . . "m"
434 . . . "m"
459 . . . "m"
473 . . . "n"
533 . . . "m"
549 . . . "n"
583 . . . "n"
610 . . . "m"
645 . . . "m"
655 . . . "m"

SIBILANTS:

Line 9 . . . "s"
39 . . . "s"
113 . . . "s"
163 . . . "s"
209 . . . "s"
232 . . . "s"
245 . . . "s"
306 . . . "s"
308 . . . "s"
352 . . . "s"
395 . . . "s"
418 . . . "s"
460 . . . "s"
524 . . . "s"
525 . . . "s"
568 . . . "s"
582 . . . "s"
612 . . . "s"
639 . . . "s"
642 . . . "s"
695 . . . "s"
700 . . . "s"
779 . . . "s"
785 . . . "s"

LIQUIDS:

Line 28 . . . "l"
211 . . . "l"
495 . . . "l"

VOWELS:

Line 41 . . . "a"
56 . . . "a"
61 . . . "a"
84 . . . "i"
102 . . . "o"
165 . . . "a"
235 . . . "o"
267 . . . "a"
300 . . . "a"
303 . . . "a"
316 . . . "a"
321 . . . "a"
332 . . . "a"
351 . . . "a"
393 . . . "a"
411 . . . "o"
514 . . . "a"
550 . . . "a"
712 . . . "a"
770 . . . "i"

BOOK III

LABIALS:

Line 57 . . . "p"
58 . . . "p"
69 . . . "p"
124 . . . "p"
233 . . . "p"
261 . . . "p"
361 . . . "p"
367 . . . "p"
426 . . . "p"
437 . . . "p"
456 . . . "p"
471 . . . "p"
502 . . . "p"
506 . . . "p"
555 . . . "p"
562 . . . "p"
603 . . . "p"
634 . . . "p"
642 . . . "p"
657 . . . "p"

DENTALS:

Line 29 . . . "t"
63 . . . "t"
85 . . . "d"
95 . . . "t"
114 . . . "d"
119 . . . "t"
122 . . . "d"
137 . . . "d"
166 . . . "d"
364 . . . "t"
449 . . . "t"
528 . . . "t"
627 . . . "t"
670 . . . "d"

GUTTURALS:

Line 65 . . . "c"
111 . . . "c"
117 . . . "c"
127 . . . "c"
183 . . . "c"
203 . . . "c"
232 . . . "c"
245 . . . "c"
286 . . . "c"
299 . . . "c"
306 . . . "c"
334 . . . "c"
424 . . . "c"
430 . . . "c"
432 . . . "c"
451 . . . "c"
468 . . . "c"
511 . . . "c"
518 . . . "c"
525 . . . "c"
538 . . . "c"
563 . . . "c"
564 . . . "c"
577 . . . "g"
623 . . . "c"
641 . . . "q"
643 . . . "c"
680 . . . "c"
686 . . . "c"
709 . . . "c"

FRICATIVES:

Line 7 . . . "f"
11 . . . "f"
16 . . . "f"
102 . . . "v"
145 . . . "f"
172 . . . "v"
191 . . . "v"
206 . . . "v"
241 . . . "f"
269 . . . "v"
310 . . . "v"
315 . . . "v"
376 . . . "v"
395 . . . "v"
414 . . . "v"
415 . . . "v"
417 . . . "v"
431 . . . "v"
448 . . . "v"
457 . . . "v"
462 . . . "f"
520 . . . "v"
609 . . . "f"
612 . . . "f"
669 . . . "v"

NASALS:

Line 6 . . . "m"
73 . . . "m"
74 . . . "n"
98 . . . "n"
151 . . . "m"
188 . . . "m"
201 . . . "n"
213. . . . "m"
372 . . . "m"
394 . . . "m"
486 . . . "m"
498 . . . "m"
610 . . . "m"
624 . . . "m"
704 . . . "m"

SIBILANTS:

Line 59 . . . "s"
67 . . . "s"
135 . . . "s"
204 . . . "s"
209 . . . "s"
215 . . . "s"
243 . . . "s"
259 . . . "s"
320 . . . "s"
352 . . . "s"
389 . . . "s"
438 . . . "s"
442 . . . "s"
513 . . . "s"
529 . . . "s"
534 . . . "s"
541 . . . "s"
604 . . . "s"
616 . . . "s"
636 . . . "s"
667 . . . "s"
698 . . . "s"

LIQUIDS:

Line 27 . . . "r"
169 . . . "l"
333 . . . "r"
344 . . . "l"
714 . . . "l"

ASPIRATES:

Line 23 . . . "h"
369 . . . "h"

VOWELS:

Line 89 . . . "a"
134 . . . "a"
140 . . . "a"
164 . . . "a"
250 . . . "a"
285 . . . "a"
321 . . . "a"
351 . . . "a"
390 . . . "a"
392 . . . "a"
418 . . . "a"
446 . . . "a"
507 . . . "i"
514 . . . "a"
517 . . . "a"
526 . . . "i"
545 . . . "a"
576 . . . "e"
579 . . . "i"
593 . . . "i"
638 . . . "u"
656 . . . "i"
658 . . . "i"
687 . . . "a"
710 . . . "a"

BOOK IV

LABIALS:

Line 56 . . . "p"
88 . . . "p"
99 . . . "p"
102 . . . "p"
112 . . . "p"
116 . . . "p"
169 . . . "p"
212 . . . "p"
238 . . . "p"
239 . . . "p"
344 . . . "p"
404 . . . "p"
420 . . . "p"
448 . . . "p"
464 . . . "p"
525 . . . "p"
565 . . . "p"
589 . . . "p"
598 . . . "p"
612 . . . "p"
632 . . . "b"
673 . . . "p"
682 . . . "p"

DENTALS:

Line 63 . . . "d"
95 . . . "d"
104 . . . "t"
113 . . . "t"
124 . . . "d"
185 . . . "d"
224 . . . "d"
243 . . . "t"
264 . . . "t"
321 . . . "t"
329 . . . "t"
349 . . . "t"
353 . . . "t"
397 . . . "t"
408 . . . "t"
428 . . . "d"
446 . . . "t"
457 . . . "t"
492 . . . "t"
551 . . . "t"
566 . . . "t"
651 . . . "d"
672 . . . "t"

GUTTURALS:

Line 2 . . . "c"
34 . . . "c"
69 . . . "c"
137 . . . "c"
299 . . . "c"
303 . . . "c"
332 . . . "c"
341 . . . "c"
354 . . . "c"
357 . . . "c"
405 . . . "c"
417 . . . "c"
444 . . . "c"
462 . . . "c"
608 . . . "c"
631 . . . "q"
664 . . . "c"

FRICATIVES:

Line 16 . . . "v"
23 . . . "v"
109 . . . "f"
175 . . . "v"
218 . . . "f"
298 . . . "f"
355 . . . "f"
430 . . . "f"
455 . . . "v"
460 . . . "v"
469 . . . "v"
518 . . . "v"
546 . . . "v"
567 . . . "f"
570 . . . "f"
573 . . . "v"
575 . . . "f"
580 . . . "f"
603 . . . "f"
626 . . . "f"
705 . . . "v"

NASALS:

Line 66 . . . "m"
94 . . . "m"
160 . . . "m"
216 . . . "m"
237 . . . "n"
318 . . . "m"
323 . . . "n"
325 . . . "m"
331 . . . "m"
334 . . . "n"
335 . . . "m"
369 . . . "n"
370 . . . "m"
387 . . . "m"
390 . . . "m"
398 . . . "n"
429 . . . "m"
449 . . . "m"
456 . . . "n"
483 . . . "m"
490 . . . "m"
498 . . . "m"
517 . . . "m"
547 . . . "m"
595 . . . "m"
604 . . . "m"
611 . . . "m"
649 . . . "m"
655 . . . "m"

SIBILANTS:

Line 10 . . . "s"
72 . . . "s"
81 . . . "s"
105 . . . "s"
274 . . . "s"
322 . . . "s"
327 . . . "s"
328 . . . "s"
361 . . . "s"
383 . . . "s"
424 . . . "s"
438 . . . "s"
467 . . . "s"
477 . . . "s"
485 . . . "s"
523 . . . "s"
527 . . . "s"
530 . . . "s"
560 . . . "s"
562 . . . "s"
576 . . . "s"
588 . . . "s"
618 . . . "s"
638 . . . "s"
660 . . . "s"
686 . . . "s"

LIQUIDS:

Line 119 . . . "r"
131 . . . "r"
207 . . . "l"
213 . . . "l"
267 . . . "r"
273 . . . "l"
275 . . . "r"
409 . . . "l"
432 . . . "r"
526 . . . "l"
531 . . . "r"
628 . . . "l"

ASPIRATES:

Line 4 . . . "h"
73 . . . "h"
359 . . . "h"
447 . . . "h"
614 . . . "h"
621 . . . "h"

VOWELS:

Line 75 . . . "o"
83 . . . "a"
108 . . . "a"
150 . . . "e"
158 . . . "i"
178 . . . "i"
204 . . . "a"
235 . . . "i"
260 . . . "a"
279 . . . "a"
284 . . . "a"
285 . . . "a"
294 . . . "o"
311 . . . "a"
350 . . . "e"
351 . . . "u"
373 . . . "e"
374 . . . "e"
376 . . . "a"
381 . . . "i"
385 . . . "a"
388 . . . "a"
439 . . . "a"
445 . . . "a"
471 . . . "a"
474 . . . "e"
479 . . . "i"
482 . . . "a"
488 . . . "a"
493 . . . "a"
495 . . . "e"
522 . . . "e"
537 . . . "i"
574 . . . "a"
577 . . . "o"
607 . . . "o"
615 . . . "a"
633 . . . "a"
634 . . . "a"
645 . . . "i"
663 . . . "i"

BOOK V

LABIALS:

Line 32 . . . "p"
70 . . . "p"
108 . . . "p"
111 . . . "p"
114 . . . "p"
138 . . . "p"
153 . . . "p"
165 . . . "p"
187 . . . "p"
194 . . . "p"
206 . . . "p"
212 . . . "p"
233 . . . "p"
292 . . . "p"
296 . . . "p"
308 . . . "p"
341 . . . "p"
363 . . . "p"
365 . . . "p"
380 . . . "p"
402 . . . "p"
418 . . . "p"
425 . . . "p"
461 . . . "p"
508 . . . "p"
553 . . . "p"
562 . . . "p"
575 . . . "p"
617 . . . "p"
663 . . . "p"
673 . . . "p"
678 . . . "p"
744 . . . "p"
747 . . . "p"
775 . . . "p"
777 . . . "p"
812 . . . "p"
835 . . . "p"
858 . . . "p"
863 . . . "p"

DENTALS:

Line 21 . . . "t"
97 . . . "t"
125 . . . "t"
133 . . . "d"
154 . . . "t"
168 . . . "t"
214 . . . "d"
260 . . . "d"
269 . . . "t"
297 . . . "d"
355 . . . "d"
385 . . . "d"
419 . . . "t"
420 . . . "t"
450 . . . "t"
560 . . . "t"
582 . . . "t"
690 . . . "t"
694 . . . "t"
711 . . . "d"
772 . . . "t"
789 . . . "t"
825 . . . "t"
839 . . . "d"

GUTTURALS:

Line 10 . . . "c"
30 . . . "q"
58 . . . "c"
67 . . . "q"
69 . . . "c"
83 . . . "q"
115 . . . "c"
131 . . . "c"
144 . . . "c"
145 . . . "c"
150 . . . "c"
167 . . . "c"
168 . . . "c"
195 . . . "q"
205 . . . "c"
208 . . . "c"
217 . . . "c"
222 . . . "c"
224 . . . "c"
227 . . . "c"
253 . . . "c"
285 . . . "g"
287 . . . "c"
340 . . . "c"
440 . . . "c"
445 . . . "c"
448 . . . "c"
459 . . . "c"
469 . . . "c"
479 . . . "c"
527 . . . "c"
559 . . . "c"
642 . . . "c"
712 . . . "c"
742 . . . "q"
771 . . . "c"
810 . . . "c"
869 . . . "c"

FRICATIVES:

Line 28 . . . "v"
106 . . . "f"
148 . . . "f"
211 . . . "v"
221 . . . "v"
230 . . . "v"
234 . . . "v"
263 . . . "f"
329 . . . "f"
344 . . . "v"
366 . . . "v"
368 . . . "v"
389 . . . "f"
399 . . . "v"

408 . . . "v"
433 . . . "v"
444 . . . "v"
630 . . . "f"
649 . . . "v"
672 . . . "v"
710 . . . "f"
740 . . . "f"
754 . . . "v"
818 . . . "f"
845 . . . "f"

NASALS:

Line17 . . . "m"
21 . . . "n"
35 . . . "m"
52 . . . "m"
72 . . . "m"
99 . . . "m"
117 . . . "m"
179 . . . "m"
184 . . . "m"
189 . . . "n"
193 . . . "m"
207 . . . "m"
251 . . . "m"
279 . . . "n"
289 . . . "m"
305 . . . "n"
334 . . . "n"
349 . . . "m"
354 . . . "m"
394 . . . "n"
422 . . . "m"
429 . . . "m"
430 . . . "m"
489 . . . "m"
525 . . . "n"
537 . . . "m"
608 . . . "m"
621 . . . "n"
628 . . . "m"
633 . . . "n"
645 . . . "n"
654 . . . "m"
701 . . . "n"
728 . . . "n"
732 . . . "n"
785 . . . "n"
790 . . . "m"

SIBILANTS:

Line 22 . . . "s"
61 . . . "s"
80 . . . "s"
85 . . . "s"
124 . . . "s"
158 . . . "s"
163 . . . "s"
174 . . . "s"
190 . . . "s"
202 . . . "s"
225 . . . "s"
272 . . . "s"
273 . . . "s"
279 . . . "s"
298 . . . "s"
317 . . . "s"
321 . . . "s"
325 . . . "s"
335 . . . "s"
416 . . . "s"
502 . . . "s"
519 . . . "s"
590 . . . "s"
612 . . . "s"
613 . . . "s"
658 . . . "s"
677 . . . "s"
743 . . . "s"
831 . . . "s"
855 . . . "s"

LIQUIDS:

Line 23 . . . "l"
65 . . . "r"
90 . . . "l"
106 . . . "l"
132 . . . "l"
143 . . . "r"
163 . . . "l"
180 . . . "r"
182 . . . "r"
236 . . . "l"
275 . . . "l"
306 . . . "l"
611 . . . "l"
753 . . . "r"
797 . . . "l"
868 . . . "r"

ASPIRATES:

Line 11 . . . "h"
73 . . . "h"
229 . . . "h"
259 . . . "h"
410 . . . "h"
757 . . . "h"

VOWELS:

Line 2 . . . "a"
19 . . . "a"
84 . . . "a"
92 . . . "i"
112 . . . "a"
116 . . . "a"
118 . . . "i"
151 . . . "a"
164 . . . "a"
175 . . . "a"
219 . . . "i"
223 . . . "i"

223 . . . "i"
237 . . . "a"
242 . . . "i"
254 . . . "a"
267 . . . "a"
271 . . . "a"
278 . . . "a"
299 . . . "a"
304 . . . "a"
312 . . . "a"
379 . . . "a"
428 . . . "a"
449 . . . "i"
452 . . . "a"
456 . . . "a"
507 . . . "a"
511 . . . "a"
531 . . . "a"
540 . . . "a"
541 . . . "a"
547 . . . "a"
567 . . . "a"
568 . . . "a"
569 . . . "a"
584 . . . "o"
614 . . . "a"
693 . . . "e"
766 . . . "a"
767 . . . "i"
834 . . . "a"
838 . . . "a"

BOOK VI

LABIALS:

Line 5 . . . "p"
20 . . . "p"
55 . . . "p"
78 . . . "p"
83 . . . "p"
135 . . . "p"
153 . . . "p"
176 . . . "p"
180 . . . "p"
214 . . . "p"
258 . . . "p"
287 . . . "b"
307 . . . "p"
366 . . . "p"
382 . . . "p"
449 . . . "p"
574 . . . "p"
609 . . . "p"
611 . . . "p"
627 . . . "p"
644 . . . "p"
648 . . . "p"
660 . . . "p"
737 . . . "p"
763 . . . "p"
769 . . . "p"
811 . . . "p"
821 . . . "p"
843 . . . "p"
852 . . . "p"
871 . . . "p"
878 . . . "p"
888 . . . "p"
901 . . . "p"

DENTALS:

Line 196 . . . "d"
225 . . . "d"
269 . . . "d"
280 . . . "d"
358 . . . "t"
370 . . . "d"
373 . . . "t"
377 . . . "d"
396 . . . "t"
397 . . . "d"
467 . . . "t"
580 . . . "t"
595 . . . "t"
632 . . . "d"
692 . . . "t"
695 . . . "t"
800 . . . "t"
801 . . . "t"
840 . . . "t"
869 . . . "t"
876 . . . "t"
877 . . . "t"

GUTTURALS:

Line 32 . . . "c"
48 . . . "c"
119 . . . "c"
139 . . . "c"
141 . . . "q"
165 . . . "c"
172 . . . "c"
175 . . . "c"
178 . . . "c"
185 . . . "c"
224 . . . "c"
226 . . . "c"
271 . . . "c"
274 . . . "c"
303 . . . "c"
350 . . . "c"
383 . . . "c"
419 . . . "c"
443 . . . "c"
475 . . . "c"
520 . . . "c"
568 . . . "g"
657 . . . "c"
700 . . . "c"
708 . . . "c"
734 . . . "c"
757 . . . "g"
767 . . . "g"
786 . . . "g"
837 . . . "c"
842 . . . "g"
851 . . . "g"
862 . . . "c"
865 . . . "c"

FRICATIVES:

Line 14 . . . "f"
86 . . . "v"
148 . . . "v"
163 . . . "v"
168 . . . "v"
177 . . . "f"
182 . . . "v"
191 . . . "v"
221 . . . "v"
231 . . . "v"
244 . . . "v"
247 . . . "v"
260 . . . "v"
284 . . . "f"
290 . . . "f"
296 . . . "v"
320 . . . "v"
335 . . . "v"
336 . . . "v"
362 . . . "v"
376 . . . "f"
409 . . . "v"
415 . . . "v"
490 . . . "v"
533 . . . "f"
537 . . . "f"
547 . . . "v"
581 . . . "f"
593 . . . "f"
608 . . . "v"
622 . . . "f"
683 . . . "f"
703 . . . "v"
755 . . . "v"
833 . . . "v"
848 . . . "v"
856 . . . "v"
861 . . . "f"
892 . . . "f"
894 . . . "v"

NASALS:

Line 28 . . . "m"
71 . . . "m"
183 . . . "n"
238 . . . "n"
250 . . . "m"
278 . . . "m"
315 . . . "n"
317 . . . "m"
330 . . . "m"
340 . . . "m"
351 . . . "m"
470 . . . "m"
506 . . . "m"
514 . . . "n"
525 . . . "m"
539 . . . "n"
553 . . . "n"
569 . . . "m"
583 . . . "m"
590 . . . "n"
593 . . . "m"
595 . . . "n"
649 . . . "m"
664 . . . "m"
727 . . . "m"
729 . . . "m"
732 . . . "m"
763 . . . "m"
738 . . . "m"
758 . . . "n"
872 . . . "m"
883 . . . "m"
896 . . . "m"

SIBILANTS:

Line 22 . . . "s"
82 . . . "s"
87 . . . "s"
114 . . . "s"
125 . . . "s"
152 . . . "s"
160 . . . "s"
174 . . . "s"
179 . . . "s"
192 . . . "s"
200 . . . "s"
205 . . . "s"
206 . . . "s"
255 . . . "s"
283 . . . "s"
286 . . . "s"
338 . . . "s"
357 . . . "s"
364 . . . "s"
371 . . . "s"
431 . . . "s"
462 . . . "s"
534 . . . "s"
548 . . . "s"
551 . . . "s"
555 . . . "s"
557 . . . "s"
572 . . . "s"
573 . . . "s"
617 . . . "s"
641 . . . "s"
704 . . . "s"
762 . . . "s"
780 . . . "s"
844 . . . "s"
850 . . . "s"
859 . . . "s"
881 . . . "s"
893 . . . "s"
899 . . . "s"

LIQUIDS:

Line 145 . . . "r"
270 . . . "l"
277 . . . "l"

334 . . . "l"
378 . . . "l"
476 . . . "l"
548 . . . "r"
566 . . . "r"
616 . . . "r"
638 . . . "l"
674 . . . "r"
715 . . . "l"
725 . . . "l"
761 . . . "l"
764 . . . "l"
765 . . . "r"
793 . . . "r"
810 . . . "r"
846 . . . "r"
891 . . . "l"

ASPIRATES:

Line
129 . . . "h"
566 . . . "h"
576 . . . "h"
791 . . . "h"
878 . . . "h"

VOWELS:

Line
9 . . . "a"
13 . . . "a"
35 . . . "a"
99 . . . "a"
105 . . . "a"
128 . . . "a"
155 . . . "o"
184 . . . "a"
193 . . . "a"
246 . . . "i"
292 . . . "i"
310 . . . "a"
316 . . . "a"
325 . . . "i"
374 . . . "a"
412 . . . "a"
455 . . . "a"
498 . . . "a"
516 . . . "a"
534 . . . "a"
554 . . . "a"
607 . . . "a"
631 . . . "a"
713 . . . "a"
719 . . . "a"
723 . . . "a"
747 . . . "a"
770 . . . "a"
781 . . . "i"
797 . . . "a"
830 . . . "a"
838 . . . "a"
839 . . . "a"
842 . . . "a"
854 . . . "a"
864 . . . "a"
879 . . . "i"
889 . . . "a"
898 . . . "e"

COMPOUND ALLITERATION

BOOK I:

Line
26 . . . a-m-a-m
28 . . . e-g-e-g
31 . . . a-l-l-a
40 . . . a-a-p-p
52 . . . a-v-v-a-a
55 . . . i-i-m-m-m
56 . . . c-c-c-a-a
70 . . . a-a-d-d
82 . . . i-i-a-v-v-a
83 . . . p-t-t-p
100 . . . s-u-s-s-u
103 . . . v-a-v-f-f-a
134 . . . m-t-t-m
152 . . . s-s-a-a-a
164 . . . t-s-t-s-s
178 . . . f-r-f-r
213 . . . l-a-l-a
232 . . . q-p-q-p
261 . . . h-t-h-t
268 . . . i-r-i-r
274 . . . g-g-p-p
295 . . . s-s-s-a-a
302 . . . j-j-f-p-f-p
311 . . . a-c-c-a
314 . . . m-m-s-s
319 . . . v-d-d-v
324 . . . a-a-c-c
329 . . . a-s-a-s
364 . . . p-p-f-f
370 . . . q-t-i-q-t-i
396 . . . a-c-a-c
399 . . . p-t-p-t
400 . . . a-p-a-p
409 . . . a-v-a-v
441 . . . l-u-l-u
464 . . . a-a-a-p-p
477 . . . t-t-c-c-t
481 . . . t-p-t-p
488 . . . p-p-a-a
506 . . . s-a-s-a-s
517 . . . t-t-v-v
524 . . . q-q-l-l
527 . . . n-n-p-p
537 . . . p-s-s-p
540 . . . p-p-h-p-h
546 . . . s-v-s-s-v
562 . . . s-c-s-c
595 . . . a-q-q-a
603 . . . s-q-s-q
644 . . . p-a-a-p-a
657 . . . a-n-a-n
669 . . . n-n-d-d
672 . . . h-h-c-c
678 . . . p-p-m-m
707 . . . n-n-l-l
718 . . . p-h-h-p
719 . . . i-m-m-i
726 . . . a-l-l-a
730 . . . s-t-s-t
739 . . . s-p-p-s-p
745 . . . t-s-t-s
750 . . . m-s-s-m
752 . . . n-q-n-q

BOOK II:

Line
10 . . . s-s-c-c
26 . . . -s- l-s
30 . . . c-h-h-c
34 . . . s-s-s-f-f
54 . . . s-f-s-f
68 . . . c-a-a-c
75 . . . q-f-q-f
81 . . . f-a-f-a
85 . . . n-n-l-l
87 . . . p-p-p-a-a
97 . . . h-m-m-h
107 . . . p-p-f-p-f
119 . . . a-v-v-v-a-a
124 . . . m-m-c-c

160 . . . m-m-s-s
178 . . . n-n-r-r
189 . . . v-m-v-m
193 . . . a-m-a-m
203 . . . a-t-t-a
207 . . . s-s-p-p
218 . . . b-b-c-c
228 . . . t-t-p-p
232 . . . d-s-s-d
241 . . . o-o-d-d-i-i
243 . . . s-a-s-a
273 . . . p-p-p-t-t
277 . . . s-c-s-c
286 . . . v-c-v-c
288 . . . g-g-d-d
291 . . . s-p-p-s-p
294 . . . h-c-c-h
302 . . . s-s-t-t
310 . . . i-i-d-d
327 . . . i-d-d-i
328 . . . a-a-m-m-a
357 . . . c-r-c-r
360 . . . u-c-c-u
361 . . . q-q-f-f
375 . . . p-n-p-n
397 . . . p-c-c-p
400 . . . f-p-p-f
404 . . . c-a-c-a
423 . . . a-a-s-s
425 . . . d-d-a-a-a
429 . . . t-t-p-p
442 . . . p-s-p-s
445 . . . d-t-t-d
467 . . . a-a-s-n-s-n
498 . . . f-f-c-c
507 . . . u-u-c-c-c
515 . . . h-h-n-n
574 . . . a-s-a-a-s
576 . . . p-s-s-p
618 . . . s-i-d-i-d-s
634 . . . a-p-p-a
645 . . . i-m-m-i-m
661 . . . t-t-j-j
663 . . . a-a-p-p-a-a
668 . . . a-v-a-v-v
676 . . . s-a-s-s-a
696 . . . c-c-s-c-s
713 . . . e-e-t-t
741 . . . a-r-a-r
731 . . . v-v-c-c-a-a
734 . . . a-c-a-c
750 . . . r-o-o-r
759 . . . f-f-a-a-a
794 . . . v-v-s-s
801 . . . j-j-s-s

BOOK III:

Line 4 . . . d-e-e-d
8 . . . c-v-v-c
10 . . . l-p-l-p
33 . . . a-a-s-s
35 . . . g-p-g-p
78 . . . h-f-h-f-p-p
84 . . . s-v-s-v
92 . . . m-c-m-c
104 . . . j-m-m-j
139 . . . a-l--la
152 . . . p-p-f-f
172 . . . t-t-v-v
176 . . . c-s-c-s
177 . . . c-c-m-m
180 . . . a-p-a-p
196 . . . v-v-m-m
221 . . . c-p-c-p
230 . . . a-c-c-a
239 . . . s-s-a-a
257 . . . a-m-a-m
262 . . . s-d-s-s-d
291 . . . p-a-p-a-a
300 . . . p-p-l-l
307 . . . a-a-m-m
309 . . . l-l-t-t
317 . . . t-c-c-t
328 . . . l-h-l-h
342 . . . a-v-a-v

356 . . . d-a-d-a
382 . . . i-p-i-p
390 . . . i-i-s-s
395 . . . v-a-v-a
408 . . . h-s-s-h
412 . . . l-t-t-l-l
417 . . . u-v-v-u
431 . . . s-v-v-s
434 . . . s-a-s-a
439 . . . s-s-d-s-d
444 . . . f-f-n-n
448 . . . v-v-c-c-v
455 . . . v-v-s-s
459 . . . q-q-f-f
479 . . . a-p-p-p-a
489 . . . m-s-m-s
490 . . . s-o-s-o
529 . . . f-v-v-f-s-s
540 . . . b-a-b-a
556 . . . a-l-a-l
576 . . . e-e-s-s
597 . . . a-p-p-a
611 . . . a-a-p-p
619 . . . i-i-i-a-a
625 . . . a-s-s-a
663 . . . l-f-f-l
669 . . . s-s-v-v
674 . . . i-c-i-c
678 . . . a-f-c-c-a-f
708 . . . a-t-t-a
712 . . . h-m-h-m
714 . . . h-l-l-h

BOOK IV:

Line
3 . . . m-v-v-m
6 . . . p-p-l-l
38 . . . a-p-p-a
58 . . . l-p-p-l
60 . . . d-p-p-d
62 . . . a-a-a-a
73 . . . h-l-l-h
84 . . . a-g-a-g
90 . . . t-p-p-t
128 . . . a-a-r-r
135 . . . s-s-f-f-s
141 . . . i-i-a-a
142 . . . s-s-a-a
151 . . . a-v-a-v
154 . . . c-c-a-a-c
176 . . . p-m-p-m-a-a
186 . . . s-c-s-c
197 . . . i-a-a-a-i
220 . . . a-o-o-a
240 . . . a-s-a-s-s
286 . . . p-v-p-v
298 . . . t-t-f-f
307 . . . n-t-n-n-t-d-d
338 . . . n-f-f-n
358 . . . d-i-d-i
368 . . . q-a-q-m-a-m
369 . . . n-f-n-n-f
375 . . . a-m-a-m
376 . . . f-f-a-a
380 . . . n-t-t-n
384 . . . s-s-a-a
395 . . . m-m-a-a
399 . . . f-f-r-r
414 . . . s-a-s-a
422 . . . t-c-t-c
434 . . . d-m-m-d-d
436 . . . m-c-c-m-m
441 . . . a-v-a-v
447 . . . h-a-h-a-h
450 . . . t-f-f-t
451 . . . t-c-c-t
459 . . . v-f-f-v
461 . . . v-v-t-t
478 . . . v-g-v-g
480 . . . u-a-u-a
494 . . . t-s-t-s
499 . . . s-s-o-o
504 . . . p-p-s-s
509 . . . s-c-e-c-e-s
510 . . . t-c-t-c
520 . . . s-s-a-a

528 . . . l-c-c-l
529 . . . a-n-a-n
533 . . . s-i-s-i
534 . . . r-p-r-p
563 . . . i-d-d-i
572 . . . c-s-c-s
579 . . . d-d-e-e
595 . . . q-q-m-m
601 . . . s-n-s-n
611 . . . a-m-m-a
610 . . . e-d-e-d-e
622 . . . t-o-t-o
629 . . . i-a-a-i
637 . . . v-t-t-t-v
652 . . . a-h-a-h
654 . . . m-m-i-i
661 . . . h-h-a-a
665 . . . s-s-a-a
670 . . . a-a-f-f
694 . . . d-o-d-o
696 . . . n-n-m-n-m
697 . . . s-a-s-a

BOOKV:

Line 6 . . . p-f-f-p
7 . . . t-p-t-p
12 . . . p-p-a-a
18 . . . s-s-c-c
23 . . . v-v-l-l
27 . . . c-t-t-c
66 . . . p-c-p-c-c
76 . . . m-m-c-c
99 . . . a-m-m-a-m
107 . . . l-c-l-c
138 . . . c-p-p-c
149 . . . c-v-c-v
151 . . . e-a-a-e
175 . . . p-p-a-a
180 . . . s-s-s-r-r
186 . . . t-t-p-p
195 . . . q-s-s-q
199 . . . s-s-a-a
207 . . . c-m-c-m
213 . . . s-s-c-c
215 . . . v-v-p-p
225 . . . s-i-s-i
229 . . . h-p-p-h
241 . . . e-p-m-m-p-e
279 . . . n-n-s-s
289 . . . c-m-c-m
298 . . . s-s-a-a
310 . . . a-s-s-a
311 . . . a-a-p-p
327 . . . f-s-f-s
331 . . . j-j-v-v
332 . . . t-t-s-s
349 . . . m-p-p-m
362 . . . p-c-c-p
364 . . . a-e-e-a
368 . . . c-v-c-v
370 . . . s-s-c-c
413 . . . s-c-s-c
425 . . . p-p-a-a
431 . . . m-m-t-t
440 . . . a-s-c-c-s-a
444 . . . i-i-v-v-v
445 . . . e-v-v-e-e
451 . . . c-c-a-a
463 . . . f-p-p-f
502 . . . p-p-s-s
508 . . . p-p-t-t
510 . . . n-v-n-v
511 . . . p-p-a-a-p
548 . . . a-a-p-p
583 . . . i-a-i-a
591 . . . i-e-i-e
596 . . . h-c-h-c
597 . . . a-c-c-a
622 . . . s-m-s-m
630 . . . f-f-a-a
645 . . . p-p-n-n
654 . . . a-m-a-m
663 . . . e-e-p-p
664 . . . a-a-t-t
673 . . . a-a-p-p

678 . . . s-p-p-s
698 . . . r-r-o-o
700 . . . a-c-c-a
724 . . . m-v-v-m
730 . . . d-d-a-a
731 . . . d-t-d-t
733 . . . n-m-n-m-n
737 . . . t-t-d-d
761 . . . l-l-a-a
775 . . . s-p-p-p-s
832 . . . c-f-f-c
840 . . . t-p-p-t-t-p
846 . . . i-p-p-t-t-i
861 . . . s-s-a-a-a
864 . . . a-s-s-a-s
869 . . . c-a-c-a

BOOK VI:

Line 3 . . . p-p-t-t
10 . . . p-p-s-s
11 . . . a-m-m-a
15 . . . p-p-c-c
16 . . . i-i-a-a
18 . . . p-t-t-p
62 . . . t-t-f-f
64 . . . d-d-o-o-i-i
86 . . . v-v-b-b
93 . . . c-t-c-t
100 . . . v-v-f-f
101 . . . s-s-p-p
120 . . . f-c-f-c
128 . . . s-s-a-a
133 . . . s-t-s-t
134 . . . b-n-b-n
135 . . . a-p-p-a
142 . . . s-p-s-p
154 . . . s-s-v-v
166 . . . h-h-c-h-c
179 . . . i-i-a-s-s-a
180 . . . p-p-s-s
186 . . . s-s-a-a
238 . . . t-n-n-t
245 . . . s-c-c-s
276 . . . e-m-e-m
281 . . . v-c-v-c
318 . . . a-v-v-a-a
356 . . . v-v-l-v-l
370 . . . d-d-m-t-m-t
376 . . . d-f-d-f
380 . . . s-t-t-s
415 . . . t-t-v-v
419 . . . c-v-v-c-c
433 . . . c-v-v-c
454 . . . a-v-a-v-p-p
455 . . . d-d-a-a
464 . . . t-t-d-d
466 . . . q-f-f-q
479 . . . h-i-h-i
506 . . . m-m-v-v
516 . . . p-a-p-a-a
530 . . . s-p-s-p-p
531 . . . v-c-v-c
565 . . . d-p-d-p-d
577 . . . s-i-s-t-t-i
578 . . . p-t-p-t
593 . . . n-f-n-f
595 . . . n-n-t-t
612 . . . q-a-q-a
615 . . . q-q-f-f
625 . . . s-c-s-c
644 . . . p-p-p-c-c
647 . . . e-p-p-e
683 . . . f-f-m-m
702 . . . v-v-s-s
719 . . . p-a-a-a-p
741 . . . s-a-v-a-s-v
776 . . . t-n-n-s-s-n-t
812 . . . m-i-i-m
824 . . . d-d-s-s
834 . . . t-p-t-p
836 . . . c-a-a-c
841 . . . t-c-t-t-c
865 . . . q-c-c-q-i-i-i
898 . . . p-p-e-e

BEGINNING ALLITERATIONS

BOOK I:

Line 8 . . . "m"
56 . . . "c"
72 . . . "q"
149 . . . "s"
220 . . . "p"
261 . . . "t"
282 . . . "r"
295 . . . "s"
352 . . . "m"
384 . . . "i"
414 . . . "m"
421 . . . "m"
445 . . . "e"
472 . . . "a"
524 . . . "t"
526 . . . "p"
527 . . . "n"
540 . . . "p"
566 . . . "v"
574 . . . "t"
576 . . . "a"
587 . . . "s"
641 . . . "f"
672 . . . "h"
695 . . . "i"
707 . . . "n"
711 . . . "p"
714 . . . "p"
723 . . . "p"
748 . . . "n"
754 . . . "i"

BOOK II:

Line 14 . . . "d"
27 . . . "p"
48 . . . "a"
84 . . . "i"
107 . . . "p"
135 . . . "l"
136 . . . "d"
207 . . . "s"
273 . . . "p"
290 . . . "h"
293 . . . "s"
310 . . . "i"
314 . . . "a"
317 . . . "p"
328 . . . "a"
364 . . . "p"
409 . . . "c"
423 . . . "a"
432 . . . "v"
446 . . . "c"
475 . . . "a"
507 . . . "u"
515 . . . "h"
661 . . . "t"
691 . . . "d"
701 . . . "i"
747 . . . "a"
758 . . . "i"
791 . . . "d"
802 . . . "d"

BOOK III:

Line 22 . . . "f"
34 . . . "m"
42 . . . "p"
72 . . . "p"
91 . . . "l"
94 . . . "d"
138 . . . "c"
152 . . . "p"
216 . . . "v"
227 . . . "d"
254 . . . "i"
300 . . . "d"
352 . . . "m"
357 . . . "v"
369 . . . "h"
439 . . . "s"
455 . . . "v"
464 . . . "d"
506 . . . "p"
511 . . . "c"
526 . . . "i"
559 . . . "h"
585 . . . "n"
618 . . . "d"
656 . . . "i"
657 . . . "p"
667 . . . "s"
704 . . . "m"

BOOK IV:

Line 17 . . . "p"
83 . . . "i"
101 . . . "a"
127 . . . "h"
128 . . . "a"
131 . . . "r"
135 . . . "s"
140 . . . "n"
141 . . . "i"
161 . . . "i"
180 . . . "p"
198 . . . "h"
216 . . . "m"
224 . . . "d"
281 . . . "a"
284 . . . "a"
327 . . . "s"
371 . . . "q"
405 . . . "c"

413 . . . "i"
461 . . . "v"
467 . . . "s"
575 . . . "f"
628 . . . "l"
661 . . . "h"
665 . . . "s"
686 . . . "s"

BOOK V:

Line 21 . . . "n"
22 . . . "s"
30 . . . "q"
61 . . . "b"
73 . . . "h"
80 . . . "s"
87 . . . "c"
100 . . . "n"
106 . . . "f"
114 . . . "p"
154 . . . "t"
164 . . . "a"
167 . . . "c"
187 . . . "p"
199 . . . "s"
205 . . . "c"
212 . . . "p"
224 . . . "c"
242 . . . "i"
279 . . . "n"
299 . . . "a"
311 . . . "a"
337 . . . "e"
341 . . . "p"
355 . . . "d"
366 . . . "v"
379 . . . "a"
385 . . . "d"
390 . . . "t"
417 . . . "s"
454 . . . "a"
459 . . . "c"
488 . . . "e"
502 . . . "p"
514 . . . "t"
530 . . . "t"
568 . . . "a"
608 . . . "m"
614 . . . "a"
698 . . . "r"
748 . . . "e"
767 . . . "i"
806 . . . "m"
818 . . . "f"
834 . . . "a"
863 . . . "p"

BOOK VI:

Line
5 . . . "p"
15 . . . "p"
35 . . . "a"
64 . . . "d"
176 . . . "p"
179 . . . "i"
180 . . . "p"
214 . . . "p"
246 . . . "i"
247 . . . "v"
316 . . . "a"
370 . . . "d"
415 . . . "t"
429 . . . "a"
532 . . . "m"
574 . . . "p"
609 . . . "p"
630 . . . "a"
644 . . . "p"
668 . . . "h"
683 . . . "f"
810 . . . "r"

END ALLITERATIONS

BOOK I:

Line 55 . . . "m"
60 . . . "a"
75 . . . "p"
110 . . . "a"
144 . . . "a"
152 . . . "a"
160 . . . "a"
167 . . . "s"
176 . . . "f"
207 . . . "s"
245 . . . "m"
250 . . . "a"
289 . . . "o"
294 . . . "i"
297 . . . "a"
321 . . . "m"
364 . . . "f"
391 . . . "a"
394 . . . "a"
424 . . . "s"
426 . . . "s"
451 . . . "s"
458 . . . "a"
471 . . . "c"
481 . . . "p"
488 . . . "a"
505 . . . "t"
517 . . . "l"
527 . . . "p"
553 . . . "r"
567 . . . "p"
582 . . . "s"
660 . . . "i"
663 . . . "a"
665 . . . "t"
686 . . . "l"
701 . . . "c"
706 . . . "p"

BOOK II:

Line		
2	. . .	"a"
9	. . .	"s"
34	. . .	"f"
40	. . .	"c"
41	. . .	"a"
46	. . .	"m"
60	. . .	"a"
76	. . .	"f"
81	. . .	"a"
83	. . .	"p"
85	. . .	"l"
87	. . .	"a"
95	. . .	"a"
119	. . .	"a"
124	. . .	"c"
125	. . .	"v"
154	. . .	"v"
160	. . .	"s"
190	. . .	"i"
201	. . .	"s"
202	. . .	"a"
237	. . .	"m"
259	. . .	"a"
304	. . .	"a"
348	. . .	"f"
354	. . .	"s"
361	. . .	"f"
370	. . .	"c"
380	. . .	"r"
396	. . .	"n"
414	. . .	"a"
425	. . .	"a"
429	. . .	"p"
433	. . .	"f"
476	. . .	"a"
504	. . .	"s"
517	. . .	"s"
543	. . .	"r"
561	. . .	"v"
597	. . .	"c"
624	. . .	"i"
636	. . .	"p"
651	. . .	"c"
663	. . .	"a"
670	. . .	"m"
680	. . .	"m"
699	. . .	"a"
717	. . .	"p"
731	. . .	"a"
742	. . .	"s"

BOOK III:

Line		
17	. . .	"i"
26	. . .	"m"
40	. . .	"a"
42	. . .	"t"
58	. . .	"p"
78	. . .	"p"
82	. . .	"a"
103	. . .	"a"
112	. . .	"s"
128	. . .	"c"
129	. . .	"p"
148	. . .	"p"
153	. . .	"d"
159	. . .	"m"
160	. . .	"l"
183	. . .	"c"
212	. . .	"p"
239	. . .	"a"
253	. . .	"v"
260	. . .	"a"
275	. . .	"a"
280	. . .	"l"
291	. . .	"a"
300	. . .	"l"
316	. . .	"v"
324	. . .	"c"
334	. . .	"c"
336	. . .	"a"
360	. . .	"s"
397	. . .	"ae"
405	. . .	"a"
430	. . .	"c"
442	. . .	"s"
451	. . .	"c"
468	. . .	"c"
486	. . .	"m"
502	. . .	"p"
525	. . .	"c"
529	. . .	"s"
530	. . .	"p"
541	. . .	"s"
603	. . .	"p"
609	. . .	"f"
610	. . .	"m"
612	. . .	"f"
615	. . .	"l"
638	. . .	"u"
656	. . .	"m"
681	. . .	"c"

BOOK IV:

Line		
8	. . .	"s"
29	. . .	"s"
37	. . .	"s"
81	. . .	"s"
153	. . .	"p"
194	. . .	"c"
203	. . .	"a"
210	. . .	"m"
233	. . .	"l"
238	. . .	"p"
245	. . .	"t"
266	. . .	"u"
273	. . .	"l"
298	. . .	"f"

314 . . . "t"
341 . . . "c"
351 . . . "u"
445 . . . "a"
446 . . . "t"
460 . . . "v"
464 . . . "p"
482 . . . "a"
493 . . . "a"
531 . . . "r"
562 . . . "s"
565 . . . "p"
579 . . . "e"
581 . . . "r"
598 . . . "p"
603 . . . "f"
634 . . . "s"
649 . . . "m"
654 . . . "i"
661 . . . "a"
670 . . . "f"
673 . . . "p"
682 . . . "p"

BOOK V:

Line 12 . . . "a"
18 . . . "c"
19 . . . "a"
21 . . . "t"
23 . . . "l"
34 . . . "a"
66 . . . "c"
69 . . . "c"
70 . . . "p"
76 . . . "p"
78 . . . "s"
92 . . . "i"
115 . . . "c"
131 . . . "c"
144 . . . "c"
145 . . . "c"
153 . . . "p"
169 . . . "s"
174 . . . "s"
175 . . . "a"
180 . . . "r"
190 . . . "s"
199 . . . "a"
202 . . . "s"
206 . . . "p"
208 . . . "c"
211 . . . "v"
213 . . . "c"
234 . . . "v"
278 . . . "t"
291 . . . "c"
292 . . . "p"
308 . . . "p"
358 . . . "o"
363 . . . "p"
370 . . . "c"
389 . . . "f"
397 . . . "i"
408 . . . "v"
416 . . . "s"
418 . . . "a"
432 . . . "a"
445 . . . "c"
451 . . . "a"
452 . . . "a"
469 . . . "c"
479 . . . "c"
489 . . . "a"
502 . . . "s"
508 . . . "t"
511 . . . "a"
514 . . . "v"
531 . . . "a"
540 . . . "a"
542 . . . "a"
547 . . . "a"
548 . . . "p"
567 . . . "a"
582 . . . "t"
584 . . . "o"
590 . . . "s"
611 . . . "l"
628 . . . "m"
642 . . . "c"
739 . . . "a"
746 . . . "a"
747 . . . "p"
753 . . . "r"
754 . . . "v"
761 . . . "a"
813 . . . "a"
828 . . . "o"
858 . . . "a"
861 . . . "a"
866 . . . "s"

BOOK VI:

Line 9 . . . "a"
10 . . . "s"
15 . . . "c"
16 . . . "a"
17 . . . "a"
20 . . . "p"
78 . . . "p"
100 . . . "f"
114. . . . "s"
128 . . . "a"
129 . . . "a"
145 . . . "r"
155 . . . "o"
160 . . . "s"
184 . . . "a"
191 . . . "v"
200 . . . "s"
224 . . . "c"
274 . . . "c"
277 . . . "l"
278 . . . "m"
280 . . . "d"
290 . . . "f"
303 . . . "c"
310 . . . "a"
318 . . . "a"

338 . . . "s"
358 . . . "t"
382 . . . "p"
396 . . . "t"
412 . . . "a"
419 . . . "c"
467 . . . "t"
506 . . . "v"
516 . . . "a"
533 . . . "f"
537 . . . "t"
551 . . . "s"
554 . . . "a"
557 . . . "s"
561 . . . "a"
572 . . . "s"
576 . . . "h"
581 . . . "i"
616 . . . "r"
632 . . . "d"
648 . . . "p"
674 . . . "r"
683 . . . "m"
702 . . . "s"
708 . . . "c"
728 . . . "v"
734 . . . "c"
762 . . . "s"
767 . . . "g"
770 . . . "a"
819 . . . "s"
824 . . . "s"
833 . . . "v"
839 . . . "a"
843 . . . "p"
844 . . . "s"
846 . . . "r"
857 . . . "t"
865 . . . "i"
898 . . . "e"
751 . . . "a"
763 . . . "p"
797 . . . "a"

WORD ALLITERATION

BOOK I:

Line 6 "Latio . . . Latinum"
17 "Hic . . . hoc"
72 "Quarum . . . que"
106 "Hi . . . his"
132 "Vos . . . vestri"
177 "Cererem . . . Cerealia"
232 "Quid . . . quibus"
239 "Fatis . . . fata"
261 "Hic tibi . . . haec te"
267 "Ilus . . . Ilia"
325 "Venus . . . Veneris"
331 "Quo . . . quibus"
331 "Orbis in oris"
341 "Longa . . . longae"
369 "Qui . . . quibus"
408 "Dextrae . . . dextram"
427 "Hic alii . . . hic alta"
500 "Hinc . . . hinc"
503 "Talis . . . talem"
517 "Quae . . . quo"
539 "Hoc . . . hunc"
599 "Omnibus . . . omnium"
657 "Novas . . . nova"
664 "Meae . . . mea"
684 "Pueri . . . puer"
750 "Multa super . . . super multa"

BOOK II:

Line 6 "Quorum . . . Quis"
53 "Cavae . . . cavernae"
75 "Quidve . . . quae"
80 "Finxit . . . finget"
88 "Regno . . . regnumque"
130 "Quae . . . quisque"
142 "Qua . . . quae"
150 "Quo . . . quis"
151 "Quidve . . . Quae . . . quae"
154 "Vos . . . vestrum"

156 "Quos . . . quas"
192 "Vestris . . . vestram"
197 "Neque . . . nec"
282 "Quae . . . quibus"
292 "Defendi . . . defensa"
294 "Hos . . . his"
314 "Arma . . . armis"
322 "Quo . . . quam"
325 "Fuimus . . . fuit"
354 "Salus . . . salutem"
498 "Fertur . . . furens"
536 "Qua . . . quae"
554 "Haec . . . hic"
663 "Patris . . . patrem"
667 "Alterum . . . alterius"
703 "Vestrum . . . vestroque"
712 "Vos . . . vestris"
750 "Omnis . . . omnemque"

BOOK III:

Line 18 "Nomen de nomine"
44 "Fuge . . . fuge"
80 "Rex . . . Rex"
88 "Quem . . . quove"
98 " Nati . . . natorum"
193 "Undique et undique"
251 "Phoebo . . . Phoebus"
309 "Verane . . . verus"
329 "Famulo famulamque"
337 "Que . . . quae"
383 "Longa . . . longis"
392 "Alba . . . albi"
393 "Is . . . ea"
396 "Has . . . hanc"
408 "Hunc . . . hunc"
435 "Unum . . . unum"
436 "Iterumque iterumque"
459 "Quo quemque"
489 "Mihi . . . mei"
494 "Alia . . . ex aliis"
540 "Bello . . . bellum"
559 "Hos . . . haec"
608 "Qui . . . quo"
639 "Fugite . . . fugite"
714 "Hic . . . haec"

BOOK IV:

Line 3 "Multa . . . multusque"
33 "Nec . . . nec"
47 "Quam . . . quae"
98 "Quis . . . quo"
138 "Auro . . . aurum"
157 "Iamque . . . iam"
168 "Primus . . . primusque"
183 "Tot . . . totidem . . . tot"
236 "Quid . . . qua"
237 "Haec . . . hic"
237 "Est . . . esto"
254 "Circum . . . circum"
307 "Nec te . . . nec te"
317 "Te . . . tibi"
340 "Me . . . meis"
347 "Hic . . . haec"
365 "Nec . . . nec"
368 "Quid . . . quae"
371 "Quae . . . quibus"
377 "Iam . . . iam"
380 "Neque . . . neque"
390 "Multa . . . multa"
413 "Ierum . . . iterum"
422 "Te . . . tibi"
437 "Talibus . . . talisque"
447 "Hinc . . . hinc"
479 "Mihi . . . me"
479 "Eum . . . eo"
526 "Quaeque . . . quaeque"
548 "Tu . . . tu"
603 "Fuerat . . . fuisset"
621 "Haec . . . hanc"
628 "Litora litoribus"
629 "Arma . . . armis"
652 "Hanc . . . his"
679 "Idem . . . eadem"

BOOK V:

Line	
30	"Quam quae"
74	"Puer . . . pubes"
99	"Totque . . . totidem"
118	"Ingentemque . . . ingenti"
176	"Ipse . . . ipse"
189	"Nunc . . . nunc"
231	"Possunt . . . posse"
235	"Quibus . . . quorum"
281	"Vela . . . velis"
320	"Proximus . . . proximus"
324	"Calcemque . . . clace"
334	"Non . . . non"
348	"Vestra . . . vobis"
384	"Quae . . . quo"
414	"His . . . his"
422	"Magnos . . . magna"
429	"Manus manibus"
447	"Gravis graviterque"
457	"Nunc . . . nunc"
458	"Nec . . . nec"
557	"Ferunt . . . ferro"
567	"Alba . . . albam"
569	"Pueroque puer"
583	"Alios . . . aliosque"
584	"Orbibus orbis"
586	"Nunc . . . nunc"
596	"Hunc . . . haec"
599	"Quo . . . quo"
602	"Trojaque . . . Trojanum"
670	"Quo . . . quo"
672	"Vestras . . . vester"
675	"Simul . . . simul"
698	"Omnis et omnes"
724	"Vita . . . vita"
741	"Quo . . . Quo"
767	"Ipsae . . . ipsi"

BOOK VI:

Line	
43	"Centum . . . centum"
46	"Deus . . . deus"
64	"Dique deaeque"
86	"Bella . . . bella"
92	"Quas . . . quas"
129	"Hoc . . . hic"
133	"Si tantus . . . si tanta"
166	"Hectoris . . . Hectora"
194	"Este . . . est"
198	"Quae . . . quo"
204	"Auri . . . aura"
247	"Voce vocans"
258	"Procul O, Procul"
365	"Me . . . mihi"
372	"Talia . . . talia"
380	"Tumulum et tumulo"
406	"Ramum . . . ramum"
454	"Aut videt aut vidisse"
485	"Etiam . . . etiam"
512	"His . . . haec"
568	"Quae quis"
602	"Iam iam"
612	"Quique . . . quique"
615	"Quam . . . quae"
617	"Sedet . . . sedebit"
624	"Ausi . . . ausoque"
625	"Centum . . . centum"
641	"Suum . . . sua"
670	"Quae . . . quis"
765	"Regem regumque"
787	"Omnis . . . omnis"
791	"Hic vir, hic est"
834	"Tuque prior, tu parce"
863	"Quis . . . qui"
878	"Heu . . . heu"
892	"Quomodo . . . quemque"

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APPROVAL SHEET

The thesis submitted by Sister Mary Rosia Thoma has been read and approved by three members of the Department of Classical Languages.

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the thesis is now given final approval with reference to content, form, and mechanical accuracy.

The thesis is therefore accepted in partial fulfillment of the requirements for the Degree of Master of Arts.

October 3, 1949
Date

D. Herbert Abel, Ph.D.
Signature of Examiner